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1992-93 Program Guide

Alumni Association

Aaron Rosand, Hugh Sung	Dec 13
Marcantonio Barone	Jan 31
Marilyn Costello, Jeffrey Khaner	Mar 21
Mikael Eliassen, Hershel Gordon, D. Alan Morrison, Lucille Felsenthal, San-Ky Kim, Paul Roby	Apr 25

Chamber Orchestra

Conducted by Szymon Goldberg	Oct 9
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Commencement

May 8

Faculty Series

Claude Frank, Pamela Frank	Oct 7, 14, Nov 4
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Opera

Favorite Arias	Oct 17
Handel, <i>Alcina</i>	Dec 9, 10, 12, 13
Arias & Baraccolles: The American Scene	Feb 24, 26, 27, 28
Haydn, <i>Arianna a Naxos</i> , Sessler, <i>The Inquisitive Prince</i>	Apr 17, 18
Puccini, <i>La Bohème</i>	Apr 29, May 1

Orchestra

Nov 17, Feb 4, Apr 10

Other Performances

Recital for the Board of Trustees	Sep 16
Christmas party	Dec 11
University of Pennsylvania Music Department, A Program of New Music	Apr 4
Penn Composers Guild	Apr 18
California Trio	May 12
Capanna, <i>The Blue Guitar</i>	May 15

Visiting Artist Series

Craig Nies	Oct 11
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Date	Description	Amount	Balance	Remarks
1/1/2020	Opening Balance	1000.00	1000.00	
1/5/2020	Cash Sale	250.00	1250.00	
1/10/2020	Cash Sale	150.00	1400.00	
1/15/2020	Cash Sale	100.00	1500.00	
1/20/2020	Cash Sale	200.00	1700.00	
1/25/2020	Cash Sale	180.00	1880.00	
1/30/2020	Cash Sale	120.00	2000.00	
1/31/2020	Closing Balance	2000.00	2000.00	

Angela Au: Student of Gary Graffman
Julian Milford: Student of Dr. Vladimir Sokoloff
Ayako Yoshida: Student of Jaime Laredo & Yumi Ninomiya Scott

"God must have loved the common chord - he made so many of them"
- J. Barton Waddell

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The Edith L. Prostkoff Memorial Concert Series is generously supported by the estate of Mr. Robert Prostkoff

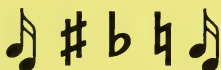
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THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling Friends' Membership Office: (215) 893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



Claude Frank: Curtis Faculty
Pamela Frank: Curtis '89

"Beethoven can write music, thank God - but he can
do nothing else on earth."

- Ludwig van Beethoven

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THE ORCHESTRA

VIOLINS

Jennifer Gilbert
Lisa-Beth Lambert
Wei-Pin Kuo
Janet Wang
Ayako Yoshida
Brian Krick
Sylvia Konopka
Yuki MacQueen
Yuko Naito
Judy Lin

Ellen de Pasquale
Jennifer Haas
Katrine Buvamp
Indira Koch
Helen Chang
Jasmine Um
Lisa Kendo
Nurit Bar-Jonath

VIOLAS

Jennifer Stahl
Si-Fei Cheng
Choong-Jin Chang
Vinciane Beranger
Chia Long Tsai
Che-Yen Chen

CELLOS

Sun-Won Ryang
Sophie Shao
Ju Yeon Song
Alberto Parrini
Margaret Tobols

DOUBLEBASSES

Matthew Frischman
Juan Carlos Peña
Burke Shaw
Heather Miller

FLUTES

Elizabeth Ostling
Damarre McGill

OBOES

Kathy Ann Lord
Lellie Resnick
Alexandra Knoll
Jimmie Lee

CLARINETS

Gregory Raden
Samuel Caviezel

BASSOONS

Michelle Fenton
Michelle Rosen

HORNS

Karen Mendocha
Patrick Pridemore
Tracy Clark
Carey Potts

TRUMPETS

George Chase

Jason Gamer

TROMBONES

James C. Clark
James Nova
William McCommon (bass)

TIMPANI

Anthony Lafargue

ORCHESTRA ADMINISTRATOR

Richard Zuch



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. Prostkoﬀ Memorial Concert Series

♪The Curtis Visiting Artist Series♪
Sunday 11 October 1992 at 8:00pm in Curtis Hall

Fantasies and Impromptus (1981)

Donald Martino

9. Fantasy

(b. 1931)

Drammatico; Allegro molto - Allegretto - Allegrettino -
Andante sentimentale - Allegro molto - Allegretto -
Andante sostenuto; Veloce - Ipnoticamente - Maestoso

Preludes, Book I

Claude Debussy

I. Danseuses de Delphes

(1862-1918)

II. Voiles

III. Le vent dans la plaine

IV. Les sons et les parfums tournent dans l'air du soir

V. Les collines d'Anacapri

VI. Des pas sur la neige

VII. Ce qu'a vu le Vent d'Ouest

Ballade No. 4 in F minor, Op. 52

Frédéric Chopin

(1810-1849)

Craig Nies, piano

♪INTERMISSION♪

Pièces brèves, Op. 84

Gabriel Fauré

IV. Adagietto

(1845-1924)

VII. Allegresse

VIII. Nocturne No. 8

Impromptu No. 5 in F# minor, Op. 102

Fauré

(please turn)

Preludes, Bk. I

Debussy

VIII. La fille aux cheveux de lin

IX. La sérénade interrompue

X. La Cathédrale engloutie

XI. La danse de Puck

XII. Minstrels

L'Isle joyeuse (1904)

Debussy

Craig Nies, piano

Craig Nies: Curtis '74

"The century of aeroplanes deserves its own music.
As there are no precedents, I must create anew."

- Claude Debussy

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Howard Kornblum, Director of Concert Division



Alan Morrison: Master's Degree Student in Accompanying
with Dr. Vladimir Sokoloff

Hilary Hahn: Student of Jascha Brodsky

Julian Milford: Master's Degree Student in Accompanying
with Dr. Vladimir Sokoloff

Leon McCawley: Student of Eleanor Sokoloff

"Lose no opportunity of practicing on the organ;
there is no instrument which takes a swifter revenge
on anything unclear or sloppy in composition and playing."

- Robert Schumann

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

1726 Locust St Phila PA 19103 (215)893-5252

♪First Semester Recitals October/December♪

Calling 893-5261 at any time will give you
full details about the concert coming up next

→Unless otherwise noted, all recitals begin at 8:00pm←

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

WEDNESDAY 7 OCTOBER Faculty Recital

laude Frank, piano/Pamela Frank, violin
Bethoven Pno/Vln Sonatas Op 12/1; Op 96; Op
2/2; Op 30/3

FRIDAY 9 OCTOBER Chamber Orchestra

Myron Goldberg, conductor HAYDN
Symphony 82 STRAVINSKY Concerto for
strings in D SCHUMANN Symphony 4

SUNDAY 11 OCTOBER Visiting Artist

Jaig Nies, piano →8:00pm←

DEBUSSY Preludes, Bk. I L'Isle joyeuse

MARTINO Fantasy CHOPIN Ballade 4

AURE Pièces brèves Impromptu 5

SUNDAY 12 OCTOBER Student Recital

OWENBY Pageant LOCKLAIR Voyage (Alan

Forrison, organ) SCHUMANN Waldszenen

ISZT Hungarian Rhapsody No. 10 (Leon

McCawley, piano) MOZART Violin Concerto

No. 5 YSAIE Solo Sonata No. 6 (Hilary Hahn,

Violin/Julian Milford, piano)

WEDNESDAY 14 OCTOBER Faculty Recital

laude Frank, piano/Pamela Frank, violin

Bethoven Pno/Vln Sonatas Op 23; Op 24;

Op 30/2

FRIDAY 16 OCTOBER Student Recital

WIDOR Suite for Flute & Piano (Elizabeth
Ostling, flute/Chie Nagatani, piano)

SATURDAY 17 OCTOBER Opera →8:00pm←

The Curtis Opera Theater presents an evening
of arias with orchestra at The Haverford
School. Please call 893-7902 for ticket prices

MONDAY 19 OCTOBER Student Recital

WEDNESDAY 21 OCTOBER Student Recital

BEYERS Mortem autem Crucis (Jarod Beyers,
organ) HAYDN Piano Sonata 34 PROKOFIEV
Piano Sonata 6 (Ignat Solzhenitsyn, piano)

FRIDAY 23 OCTOBER Student Recital

HINDEMITH Kleine Kammermusik for Winds

(Nili Newman, flute/Kathy Lord, oboe/Victoria

Bullock, clarinet/Sandra Swanson, horn/John

Fekete, bassoon) DEBUSSY Estampes FRANCK

Prelude, Chorale and Fugue SRIABIN Sonata

4 (Meng-Chieh Liu, piano) TULL Allegro from

Concertpiece BEETHOVEN Drei Equali

SEROCKI Suite for 4 Trombones (Paul Bryan/
James Clark/Barry McCommon/James Nova,

trombones)

MONDAY 26 OCTOBER Student Recital

BACH Sonata for Flute & Keyboard in E minor (Elizabeth Ostling, flute/Chie Nagatani, piano)
BEETHOVEN Violin Sonata op 30/2 (Ayako Yoshida, violin/Julian Milford, piano)
RACHMANINOFF Rhapsody on a Theme of Paganini (Meng-Chieh Liu, piano/Alan Morrison, 2nd piano)

WEDNESDAY 28 OCTOBER Student Recital

FRIDAY 30 OCTOBER Student Recital

PAGANINI Four Sonatas for Violin & Guitar
Nel cor più non mi sento (Judy Kang, violin/Eric Sessler, guitar) BACH Sonata 3 for Violin & Keyboard PROKOFIEV Violin Sonata 1 (Steven Copes, violin/Rieko Aizawa, piano)
ELGAR Cello Concerto (Ju Yeon Song, cello/Julian Milford, piano)

MONDAY 2 NOVEMBER Student Recital

NIELSEN Violin Concerto (Katrine Buvarp, violin/Julian Milford, piano) REINECKE Sonata "Undine" for Flute & Piano DEBUSSY Prelude to the Afternoon of a Faun (Catherine Hays, flute/Chie Nagatani, piano)
SHOSTAKOVICH Cello Concerto 1 (Reynard Rott, cello/Chie Nagatani, piano)

WEDNESDAY 4 NOVEMBER Faculty Recital

Claude Frank, piano/Pamela Frank, violin
Beethoven Sonatas Op 12/3; Op 30/1; Op 47

FRIDAY 6 NOVEMBER Student Recital

TELEMANN Sonata in C minor for Flute, Oboe and Continuo (Nili Newman, flute/Kathy Lord, oboe/Julian Milford, harpsichord/Pitnarry Shin, cello)
BEETHOVEN Sonata 28 op 101 LISZT Spanish Rhapsody (Meng-Chieh Liu, piano)
DVORAK Violin Concerto (Ming-Yang, violin/Alan Morrison, piano)
SCHUBERT Duo Sonata in A (Wei-Pin Kuo, violin/Julian Milford, piano)

MONDAY 9 NOVEMBER Student Recital

BEETHOVEN Sonata op 2/1 RAVEL Valses nobles et sentimentales (Leon McCawley, piano)
SALZEDO 3 Preludes LISZT Le Rossignol (Katerina Englichova, harp)
BEETHOVEN Violin Concerto (Dennis Kim, violin/Chie Nagatani, piano)

WEDNESDAY 11 NOVEMBER Student Recital

DVORAK Silhouettes JANACEK In the Mi Ishmael Wallace, piano)
DVORAK Piano Quartet in Eb (Wei-Pin Kuo, violin/Si-Fei Cheng, viola/John Koen, cello/Reiko Uchida piano)
BEETHOVEN Sonata op 12/2 (Indira Koch, violin/Leon McCawley, piano)

PROKOFIEV Solo Sonata (Indira Koch, violin)

FRIDAY 13 NOVEMBER Student Recital

RACHMANINOFF Variations on a Theme of Chopin (Leon McCawley, piano)
RAVEL Trio in A minor (Katrine Buvarp, violin/Jeffrey Lastrapes, cello/Julian Milford, piano)
FRANÇAIS Quintet for Winds (Nili Newman, flute/Kathy Lord, oboe/Victoria Bullock, clarinet/Sandra Swanson, horn/John Fekete, bassoon)

MONDAY 16 NOVEMBER Student Recital

MOZART Piano Concerto in C K 503 (Ye Z piano/Rieko Aizawa, 2nd piano)

TUESDAY 17 NOVEMBER Orchestra concert

Otto-Werner Mueller conducts the orchestra at the Academy of Music at →8:00pm←
SMETANA The High Castle BEETHOVEN Fourth Symphony STRAVINSKY The Rite of Spring Call 893-7902 for details and ticket prices

WEDNESDAY 18 NOVEMBER Student Recital

HINDEMITH Sonata for Flute & Piano (Elizabeth Ostling, flute/Brian Krinke, piano)

FRIDAY 20 NOVEMBER Student Recital

The Opera Theater presents an evening of Richard Strauss

MONDAY 23 NOVEMBER Student Recital

An evening by the Vocal Studies Department

MONDAY 30 NOVEMBER Student Recital

HAYDN Piano Sonata 40 SCRIBIN Piano Sonata 3 (Ignat Solzhenitsyn, piano)
BACH Solo Sonata 1 YSAYE Solo Sonata 4 (Jasmine Lin, violin)

WEDNESDAY 2 DECEMBER Student Recital

BRAHMS Sonata for Violin & Piano 3 in D minor (Maureen Nelson, violin/Julian Milford piano)
YSAYE Solo Sonata 2 KREISLER Recitative & Scherzo (Yuki Marie MacQueen, violin)

FRIDAY 4 DECEMBER Student Recital
HINDEMITH String Quartet 3 BARTOK String
Quartet 5 SHOSTAKOVICH String Quartet 8
MONDAY 7 DECEMBER Student Recital

WEDNESDAY 9 DECEMBER Student Recital
In Curtis Hall →8:00pm←

WEDNESDAY 9 DECEMBER The Curtis
Opera Theater presents Handel's Alcina
In Studio IIJ →8:00pm← Please call 893-7902
for details & ticket prices

THURSDAY 10 DECEMBER Opera Theater
Repeat of Handel's Alcina (see above)

SATURDAY 12 DECEMBER Opera Theater
Repeat of Handel's Alcina (see above)

SUNDAY 13 DECEMBER Opera Theater
Repeat of Handel's Alcina →8:00pm←

SUNDAY 13 DECEMBER Sponsored by the
Curtis Alumni Society of Greater
Philadelphia →3:00pm← Aaron Rosand,
violin/Hugh Sung, piano Tickets: \$15 (to order
please call 893-7902)

MONDAY 14 DECEMBER Student Recital
Chamber music by the Curtis Composition Class

WEDNESDAY 16 DECEMBER Student Recital

MOZART Piano Sonata K 533/494 (Ignat
Solzhenitsyn, piano) BRAHMS Violin Concerto
(Indira Koch, violin/Julian Milford, piano)

FRIDAY 18 DECEMBER Student Recital

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



Claude Frank: Curtis Faculty
Pamela Frank: Curtis '89

"There should be a single Art Exchange in the world, to which the artist would simply send his works and be given in return as much as he needs. As it is, one has to be half a merchant on top of everything else, and how badly one goes about it!"

- Ludwig van Beethoven

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[illegible]

Jarod Beyers: Student of John Weaver
Elizabeth Anne Ostling: Student of Julius Baker & Jeffrey Khaner
Chie Nagatani: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff
Angela Au: Student of Gary Graffman

"The greatest respect an artist can give to music is to give it life."
- Pablo Casals

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THE CURTIS
INSTITUTE OF MUSIC
OPERA THEATRE

presents

Favorite Opera Arias
in Concert
with
The Symphony Orchestra

Randall Behr
conductor

Saturday, October 17
8:00 p.m.

Centennial Hall
The Haverford School
Haverford, PA

THE CURTIS
OPERA
THEATRE

The Curtis Institute of Music

The Curtis Institute of Music was founded in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest level. It provides full-tuition scholarships for all its students, attracting the finest young musicians from the United States and 24 foreign countries. In addition to undergraduate degrees in performance, composition and conducting, it offers the degrees of master of music in opera and in accompanying.

The opera program gives carefully selected singers courses in repertoire and language, musical and dramatic analysis, and acting and stage direction. Since its founding, 38 alumni of The Curtis Institute have gone on to sing with the Metropolitan Opera beginning with Louise Lerch in 1926 and Rose Bampton in 1932. This tradition of operatic excellence has continued in more recent years with Anna Moffo, Judith Blegen, Benita Valente, Katherine Ciesinski, Vinson Cole, Michael Schade, Charlotte Hellekant, Tracey Welborn and Maria Fortuna.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 14 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; William Smith, Associate Conductor of The Philadelphia Orchestra; and renowned visiting conductors, the ensemble gives several free concerts throughout the year. Guest conductors who have appeared with the orchestra include Leonard Bernstein, Sergiu Celibidache, Raphael Frühbeck de Burgos, Zubin Mehta, Riccardo Muti, André Previn, Mstislav Rostropovich, Leonard Slatkin and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy almost 30% of the principal desks.

The Vocal Studies Department, Opera and Voice Programs

<i>Head of Vocal Studies Department</i>	Mikael Eliasen
<i>Administrator</i>	Ralph Batman
<i>Make-up</i>	Marcie Bazell
<i>Italian Diction*</i>	Alessandra Bonamore-Graves
<i>Stage Combat & Fencing</i>	Payson Burt
<i>History of Opera & Singing</i>	Wayne Conner
<i>Diction Coach</i>	Robert Cowart
<i>Stagecraft</i>	Dorothy Danner
<i>Movement</i>	Jennie Diggs
<i>Alexander Technique</i>	Robin Gilmore
<i>German Diction*</i>	Ilse Hawrysz
<i>Stagecraft</i>	Rhoda Levine
<i>Voice Coach</i>	David Lofton
<i>Voice Teacher*</i>	Marlena Kleinman Malas
<i>Staff Pianist</i>	Louis Menendez
<i>Opera & Voice Coach</i>	Susan Nowicki
<i>Principal Opera Coach</i>	Danielle Orlando
<i>Voice Teacher*</i>	Margaret Poyner
<i>French Diction*</i>	Therese Casadesus Rawson
<i>Opera & Voice Coach</i>	Donald St. Pierre
<i>Voice Coach</i>	Vladimir Sokoloff
<i>Visiting Voice Teacher</i>	Galina Vishnevskaya

*Voice Program

The Curtis Institute of Music
Opera Theatre
presents

Favorite Opera Arias
in Concert
with
The Symphony Orchestra



Randall Behr
conductor

Rodolfo Fischer
assistant conductor



Saturday, October 17
8:00 p.m.
Centennial Hall
The Haverford School



The Curtis Institute of Music
Gary Graffman, Director

The Curtis Opera Theatre
and
The Symphony Orchestra
of
The Curtis Institute of Music



Randall Behr, conductor

Verdi	Triumphal March – <i>Aida</i> Ritorna vincitor! – <i>Aida</i>	The Symphony Orchestra Bridgett Hooks
Rossini	Non più mesta – <i>La Cenerentola</i> In van strappar dal core – <i>Il viaggio a Reims</i> <i>Flute Solo</i> : Nili Newman Bel raggio lusinghier – <i>Semiramide</i>	Zheng Cao Michael Dean Colleen Gaetano
Donizetti	Quel guardo il cavaliere – <i>Don Pasquale</i> Com'è gentil – <i>Don Pasquale</i> Tornami a dir che m'ami – <i>Don Pasquale</i>	Tamara Hardesty Keith Alexander Tamara Hardesty & Keith Alexander
Delibes Gounod	Ou va la jeune Hindoue – <i>Lakme</i> Salut! demeure chaste et pure – <i>Faust</i>	Christina Bouras Ian de Nolfo
Offenbach	Barcarolle – <i>Les contes d'Hoffmann</i> Tu ne chanteras plus? – <i>Les contes d'Hoffmann</i>	Zheng Cao & Janelle Robinson Bridgett Hooks, Ruby Philogene & Derrick Lawrence



Intermission



Bizet	Séguedille – <i>Carmen</i>	Ruby Philogene & Ian de Nolfo
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Korngold	Pierrot's Tanzlied – <i>Die tote Stadt</i>	Shuler Hensley
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Floyd	Blitch's Prayer – <i>Susannah</i>	Derrick Lawrence
Menotti	Ah, Michele – <i>The Saint of Bleecker Street</i>	Maria Wood
Gershwin	My Man's Gone Now – <i>Porgy and Bess</i>	Janelle Robinson

Verdi	Tutto nel mondo è burla – <i>Falstaff</i>
	Alice Ford – Colleen Gaetano
	Quickly – Maria Wood
	Fenton – Ian de Nolfo
	John Falstaff – Michael Dean
	Nannetta – Christina Bouras
	Meg Page – Zheng Cao
	Dr. Caius – Donald Marrazzo*
	Ford – Ted Christopher*
	Bardolfo – Keith Alexander
	Pistola – Derrick Lawrence

Chorus:
 Kamel Boutros*
 Tamara Hardesty
 Shuler Hensley
 Bridgett Hooks
 Rachel Mondanaro*
 Bavat Marom*
 Ruby Philogene
 Rebecca Robbins*
 Janelle Robinson
 Rinat Shaham*

*Member of the
 Voice Program

Biographies

Randall Behr

Randall Behr is currently resident conductor of the Los Angeles Music Center Opera for which he has conducted performances of *Salome* and *Madama Butterfly*. Later this season he will conduct *Tosca* (with Plácido Domingo and Maria Ewing) and *The Magic Flute*; last season he conducted *Barber of Seville* and *Carmen* with the company as well as a production of *La Traviata* in Barcelona. At the San Francisco Opera he conducted Vivaldi's *Orlando Furioso* (with Marilyn Horne), which is now available on commercial videotape. He has conducted throughout the U.S. and recently made his debut at the Hamburg Staatsoper. Other international credits include performances in Spain of *Tancredi* with Marilyn Horne and a concert performance of *Die Walküre* with James Morris. He has conducted for the Opera Theatre of St. Louis, San Francisco Opera, Spoleto USA, Opera/Omaha, Michigan Opera Theatre, Opera Memphis and Utah Opera as well as for Italy's Festival Opera Barga. Maestro Behr was on the podium for the Tony Award-winning Peter Brook production of *La Tragedie de Carmen* on Broadway and has also conducted for the American Ballet Theatre.



The Friends of Curtis

At The Curtis Institute of Music there are 170 young musicians of exceptional talent training for careers as performing artists. Music lovers can help this new generation of composers, conductors, instrumentalists and singers prepare for the future by joining the Friends of Curtis, an organization that has an important role in helping to advance the careers of the gifted young musicians studying at The Institute. For membership information, please call 215-893-5279.



Would you like to hear free performances by Curtis students?

Please join us on almost any Monday, Wednesday and Friday evening during the school year when Curtis students perform a varied selection of solo and chamber music. These free recitals begin at 8 p.m. in Curtis Hall and do not require tickets. For a recorded message of current program information, call 215-893-5261.

The Symphony Orchestra of The Curtis Institute of Music

ins

William M. Hollis, Jr.

*Principal Chair**

Jeanette M. Epstein

ir

it Bar-Josef

ine Buvarp

en Chang

ifer Haas

a Kang

nis Kim

sa Koljonen

na Konopka

h Kreston

e Kurtzman

hanie Kurtzman

-Jin Leem

i MacQueen

o Naito

reen Nelson

g Yang

as

Hollis Family

*Principal Chair**

Knight

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ciane Beranger

ong-Jin Chang

-Yen Chen

iel Foster

Liu

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Nina B. Hollis

*Principal Chair**

Amini

istopher Gauthier

ey Lastrapes

hie Shao

ndy Warner

Double Basses

The Hollis Family

*Principal Chair**

Reid Anderson

Juan Carlos Peña

Burke Shaw

Flutes

The Dr. Andrea M.

Baldeck *Principal Chair**

Catherine Hays

Demarre McGill

Nili Newman

Oboes

The Dr. W. Stephen

Croddy *Principal Chair**

Alexandra Knoll

Kathy Ann Lord

Clarinet

The Hollis Family

*Principal Chair**

Victoria Bullock

Samuel Caviezel

Bassoons

The Hollis Family

*Principal Chair**

Glenn Einschlag

Michelle Rosen

Horns

The William M. Hollis

*Principal Chair**

Tracy Clark

Karen Mendocha

Carey Potts

Chi-Zong Wang

Trumpets

The Hollis Family

*Principal Chair**

George Chase

Jason Gamer

Jack Sutte

Trombones

The Dr. Luther W. Brady

*Principal Chair**

James C. Clark

W. Barry McCommon

James Nova

Tuba

Eric Bubacz

Percussion

The Hollis Family

*Principal Chair**

Anthony Lafargue

David Paroby

William Wozniak

Harp

The Croddy Family

Principal Chair

Katerina Englichova

Piano

Alan Morrison

Guitar

Eric Sessler

Administrator

Richard Zuch

Members of the orchestra, including principals, may rotate for each composition.

YOU CAN HELP ENSURE THE FUTURE OF THIS UNIQUE ORCHESTRA BY ENDOWING ONE or more of its chairs at \$100,000 each. For further information, contact the Development Office at 215-893-5279.

The Curtis Institute of Music

1992-93 Operas and Orchestra Concerts

The Symphony Orchestra of The Curtis Institute of Music

Otto-Werner Mueller, *conductor*

November 17; 8:00 p.m.; Academy of Music

Tickets: \$16, \$13, \$11; Orchestra Pit, Family Circle &

Amphitheatre: FREE (Tickets Required)



Alcina by George Frederic Handel

December 9, 10, 12, 13; 8:00 p.m.

Curtis Opera Studio (IIJ)

Tickets: \$15



The Symphony Orchestra of The Curtis Institute of Music

André Previn, *conductor*; Gary Graffman, *piano*

February 4; 8:00 p.m.; Academy of Music

Tickets: \$16, \$13, \$11; Orchestra Pit, Family Circle &

Amphitheatre: FREE (Tickets Required)



Arias & Barcaroles: The American Scene

February 24, 26, 27, 28; 8:00 p.m.

Curtis Opera Studio (IIJ)

Tickets: \$15



The Symphony Orchestra of The Curtis Institute of Music

Yuri Temirkanov, *conductor*; Ju Hee Suh, *piano*

April 10; 8:00 p.m.; Academy of Music

Tickets: \$16, \$13, \$11; Orchestra Pit, Family Circle &

Amphitheatre: FREE (Tickets Required)



La Bohème by Giacomo Puccini

April 29 and May 1; 8:00 p.m.

Centennial Hall at The Haverford School

Tickets: \$15

For Information Call: (215) 893-7902



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. Prostkoﬀ Memorial Concert Series

♪ Third Student Recital ♪

Monday 19 October 1992 at 8:00pm in Curtis Hall

Märchenbilder, Op. 113

Robert Schumann

Nicht schnell

(1810-1856)

Lebhaft

Rasch

Langsam mit melancholischem ausdruck

Choong-Jin Chang, viola

Julian Milford, piano

Novellette in F major, Op. 21/4

Schumann

Kreisleriana, Op. 16

Schumann

Tamara Stefanović, piano

♪ INTERMISSION ♪

Overture to The Marriage of Figaro
(arranged by Berguer)

Wolfgang Amadeus Mozart
(1756-1791)

Carmen

Georges Bizet

Prelude

(1838-1895)

Habañera

Carmen Fantasia

(arranged by Holcombe)

Phantom of the Opera

Andrew Lloyd-Webber

"Music of the Night"

(b. 1948)

(please turn)

Giacomo Puccini (1858-1924)

Thomas "Fats" Waller (1904-1943)

Kevin Cobb & George Chase, trumpets
Patrick Pridemore, horn Paul Jacob Bryan, trombone
Eric Bubacz, tuba

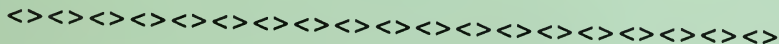
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Tamara Stéfanović: Student of Claude Frank
Kevin Cobb: Student of Frank Kaderabek
George Chase: Student of Frank Kaderabek
Patrick Pridemore: Student of Myron Bloom
Paul Jacob Bryan: Student of Glenn Dodson
Eric Bubacz: Student of Paul Krzuwicki

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Dr. Vladimir Sokoloff, Director of Concert Programs



Jarod Beyers: Student of John Weaver
Ignat Solzhenitsyn: Student of Gary Graffman

Piano, n. A parlor utensil for subduing the impenitent visitor. It is operated by depressing the keys of the mechanism and the spirits of the audience.

- Ambrose Beirce

"The pianoforte is the most important of all musical instruments:
its invention was to music what the invention of printing was to poetry."

- George Bernard Shaw

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director
Sixty-ninth Season 1992/1993

The Edith L. Prostko Memorial Concert Series

Friday 23 October 1992 at 8:00pm in Curtis Hall
♪ Fifth Student Recital ♪

Allegro from Concertpiece for Four Trombones Fisher Tull

Drei Equale for Four Trombones Ludwig van Beethoven
(1770-1827)

Suite for Four Trombones Kasimierz Serocki
(b. 1922)
Intrada Canone Interludium Corale
Intermezzo Arietta Toccata

Paul Jacob Bryan, trombone J. Chris Clark, trombone
James Nova, trombone W. Barry McCommon, bass-trombone

Kleine Kammermusik für Fünf Bläser, Op. 24/2 Paul Hindemith
(1895-1963)
Lustig. Mässig schnelle Viertel
Walzer. Durchweg sehr leise
Ruhig und einfach, Achtel
Schnelle Viertel
Sehr lebhaft

Nili Newman, flute Kathy Ann Lord, oboe
Victoria Bullock, clarinet John Fekete, bassoon
Sandra Swanson, horn

♪ INTERMISSION ♪

Estampes Claude Debussy
(1862-1918)
Pagodes
La soirée dans Grenade
Jardins sous la pluie

Meng-Chieh Liu, piano

(please turn)

Cesar Franck (1822-1890)

Alexander Scriabin (1872-1915)

Sponsored by Advanta Corp.

[illegible]

Anthony Gigliotti prepared the Hindemith

"Tonality is a natural force, like gravity."

- Paul Hindemith

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. Prostko Memorial Concert Series

Monday 26 October 1992 at 8:00pm in Curtis Hall

♪Sixth Student Recital♪

Sonata for Flute and Keyboard

in E minor, S. 1034

Johann Sebastian Bach

(1685-1750)

1 Adagio ma non tanto 2 Allegro 3 Andante 4 Allegro

Elizabeth Anne Ostling, flute

Chie Nagatani, harpsichord Reynard Rott, cello

Sonata for Piano and Violin

in C minor, Op. 30/2

Ludwig van Beethoven

(1770-1827)

1 Allegro con brio 2 Andante cantabile

3 Scherzo: Allegro 4 Finale: Allegro

Julian Milford, piano Ayako Yoshida, violin

♪INTERMISSION♪

Rhapsody on a Theme of Paganini, Op. 43

Sergei Rachmaninoff

(1873-1943)

Meng-Chieh Liu, piano

Alan Morrison, 2nd piano

Madamina!

(from Don Giovanni)

Wolfgang Amadeus Mozart

(1756-1791)

Derrick Lawrence, bass-baritone

Julian Milford, piano

Signore ascolta!

Tu che di gel sei cinta

(from Turandot)

Giacomo Puccini

(1858-1924)

Janelle Robinson, soprano

Julian Milford, piano

(please turn)

Gioacchino Rossini
(1792-1868)

From Porgy and Bess
I Got Plenty O' Nuttin'
My Man's Gone Now
Summertime
Bess, You Is My Woman

George Gershwin
(1898-1937)

Derrick Lawrence, Ruby Philogene, Janelle Robinson
Julian Milford, piano

Sponsored by Cigna Corp.

[illegible]

Elizabeth Anne Ostling: Student of Julius Baker & Jeffrey Khaner

Reynard Rott: Student of Orlando Cole

Chie Nagatani: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff

Ayako Yoshida: Student of Jaime Laredo & Yumi Ninomiya Scott

Julian Milford: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff

Meng-Chieh Liu: Student of Claude Frank

Alan Morrison: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff

Ruby Philogene and Janelle Robinson are Master's Degree students in Opera with Mikael Eliassen

Derrick Lawrence: Student in the Professional Studies Program
in Opera with Mikael Eliassen

"If you have any soul worth expressing,
it will show itself in your singing."

- John Ruskin

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



Patty Park: Student of Eleanor Sokoloff
Chie Nagatani: Master's Degree Student in Accompanying
with Dr. Vladimir Sokoloff
Brian Krinke: Student of Felix Galimir
Nili Newman: Student of Julius Baker & Jeffrey Khaner
Kathy Ann Lord: Student of Richard Woodhams
Gregory Raden: Student of Donald Montanaro
John Fekete: Student of Bernard Garfield
Sandra Swanson: Student of Myron Bloom

Anthony Gigliotti prepared the Hindemith

"Where there is music, there can't be mischief."

- Miguel de Cervantes Saavedra

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. Proskoff Memorial Concert Series

Friday 30 October 1992 at 8:00pm in Curtis Hall

♪ Eighth Student Recital ♪

Sonata for Violin and Guitar

No. 1 in A major, Op. 2

Niccolo Paganini

(1782-1840)

Adagio - Polonaise (quasi allegro)

Sonata for Violin and Guitar No. 3 in D minor, Op. 2

Paganini

Adagio maestoso - Andantino galantamente

Sonata for Violin and Guitar No. 5 in A major, Op. 3

Paganini

Adagio amoroso - Allegretto energicamente

Sonata for Violin and Guitar No. 6 in E minor, Op. 3

Paganini

Andante innocentemente - Allegro vivo e spirito

Judy Kang, violin Eric Sessler, guitar

Nel cor più non mi sento

Paganini

Introduction - Theme and Variations

Judy Kang, violin

Cello Concerto in E minor, Op. 85

Sir Edward Elgar

1 Adagio - moderato 2 Lento - Allegro molto

(1857-1934)

3 Adagio 4 Allegro - Moderato - Allegro - Adagio - Allegro

Ju Yeon Song, cello

Julian Milford, piano

♪ INTERMISSION ♪

Sonata for Violin and Keyboard

Johann Sebastian Bach

No. 3 in E major, S. 1016

(1685-1750)

1 Adagio 2 Allegro 3 Adagio ma non tanto 4 Allegro

Steven Copes, violin Rieki Aizawa, piano

(please turn)

Sonata for Violin and Piano
in F minor, Op. 80
1 Andante assai 2 Allegro brusco
3 Andante 4 Allegrissimo

Sergey Sergeyevich Prokofiev
(1891-1953)

Steven Copes, violin
Rieko Aizawa, piano

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Judy Kang: Student of Rafael Druian
Eric Sessler: Composition student of Ned Rorem
Ju Yeon Song: Student of Orlando Cole
Julian Milford: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff
Steven Copes: Student of Aaron Rosand
Rieko Aizawa: Student of Mieczyslaw Horszowski & Peter Serkin

"Music is in the air - you simply take as much of it as you want"
- Sir Edward Elgar

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

[illegible]

Catherine Hunter Hays: Student of Julius Baker & Jeffrey Khaner
Chie Nagatani: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff
Katrine Buvarp: Student of Rafael Druian
Julian Milford: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff
Reynard Rott: Student of Orlando Cole

"It is not easy to determine the nature of music,
or why anyone should have a knowledge of it"

- Aristotle

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Calling 893-5261 (a 24-hour service) will bring you details about the concert that is coming up next.

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



Claude Frank: Curtis Faculty
Pamela Frank: Curtis '89

" . . . music is a higher revelation than all . . . wisdom and philosophy."
- Ludwig van Beethoven

The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

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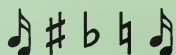
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Howard Kornblum, Director of Concert Division





THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. Prostko Memorial Concert Series

Friday 6 November 1992 at 8:00pm in Curtis Hall

♪ Tenth Student Recital ♪

Sonata in C minor for Flute,
Oboe, and Harpsichord

Georg Phillip Telemann
(1681-1767)

Largo - Vivace - Andante - Allegro

Nili Newman, flute Kathy Ann Lord, oboe
Julian Milford, harpsichord

Sonata for Violin and Piano (Duo)
in A major, Op. 162 (D. 574)

Franz Schubert
(1797-1828)

Allegro moderato - Scherzo presto, trio -
Andantino - Allegro vivace

Wei-Pin Kuo, violin
Julian Milford, piano

Violin Concerto in A minor, Op. 53

Antonin Dvořák
(1841-1904)

Allegro ma non troppo

Adagio ma non troppo

Allegro giocoso, ma non troppo

Ming Yang, violin
Alan Morrison, piano

♪ INTERMISSION ♪

(please turn)

Ludwig van Beethoven

(1770-1827)

Lebhaft - Marschmässig

Langsam und sehnsuchtsvoll

Geschwinde, doch nicht zu sehr, und mit Entschlossenheit

Spanish Rhapsody

Franz Liszt

(1811-1886)

Meng-Chieh Liu, piano

Sponsored by Stockton-Rush-Bartol Foundation

[illegible]

Nili Newman: Student of Julius Baker & Jeffrey Khaner

Kathy Ann Lord: Student of Richard Woodhams

Julian Milford: Master's Degree student in Accompanying

with Dr. Vladimir Sokoloff

Wei-Pin Kuo: Student of Jascha Brodsky & Jaime Laredo

Ming Yang: Student of Rafael Druian

Alan Morrison: Master's Degree student in Accompanying

with Dr. Vladimir Sokoloff

Meng-Chieh Liu: Student of Claude Frank

"Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the secret places of the heart"

- Plato

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

[illegible]

Katerina Englichova: Student of Marilyn Costello
Dennis Kim: Student of Jaime Laredo & Yumi Ninomiya Scott
Chie Nagatani: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff
Leon McCawley: Student of Eleanor Sokoloff
Steven Copes: Student of Aaron Rosand
Gregory Raden: Student of Donald Montanaro
Ishmael Wallace: Student of Seymour Lipkin

"Music produces a kind of pleasure which human nature cannot do without"
- Confucius

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. Prostko Memorial Concert Series

Wednesday 11 November 1992 at 8:00pm in Curtis Hall

♪Twelfth Student Recital♪

Sonata for Piano and Violin

No. 2 in A major, Op. 12/2

Ludwig van Beethoven

(1770-1827)

Allegro vivace

Andante più tosto allegretto

Allegro piacevole

Leon McCawley, piano Indira Koch, violin

Sonata for Violin Alone, Op. 115

Moderato - Andante dolce - Con Brio

Sergey Prokofiev

(1891-1953)

Indira Koch, violin

In the Mist

1 Andante 2 Molto adagio - Presto

3 Andantino - Poco mosso - 4 Presto - Andante

Leoš Janáček

(1854-1928)

Ishmael Wallace, piano

♪INTERMISSION♪

Silhouettes, Op. 8

1 Allegro feroce - Allegretto grazioso 2 Andantino

3 Allegretto 4 Vivace 5 Presto 6 Poco sostenuto

7 Allegro 8 Allegretto 9 Allegro 10 Allegretto grazioso

11 Allegro moderato 12 Allegro feroce

Antonin Dvořák

(1841-1904)

Ishmael Wallace, piano

→please turn→

Dvořák

Lento

Allegro ma non troppo

John Koen, cello Reiko Uchida, piano

[illegible]

Reiko Uchida: Student of Leon Fleisher

Felix Galimir prepared the Dvořák

- S. Morgan Wemble

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Howard Kornblum, Director of Concert Division

[illegible]

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Katrine Buvarp: Student of Rafael Druian
Jeffrey Lastrapes: Student of Orlando Cole
Julian Milford: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff
Catherine Hays: Student of Julius Baker & Jeffrey Khaner
Lelie Resnick: Student of Richard Woodhams
Victoria Bullock: Student of Donald Montanaro
Michelle Fenton: Student of Bernard Garfield
Patrick Pridemore: Student of Myron Bloom
Nili Newman: Student of Julius Baker & Jeffrey Khaner
Kathy Ann Lord: Student of Richard Woodhams
John Fekete: Student of Bernard Garfield
Sandra Swanson: Student of Myron Bloom

Anthony Gigliotti prepared the Ligeti and the Françaix
Felix Galimir prepared the Ravel

"She who plays Ligeti on Friday the Thirteenth will
have greatness thrust upon her"
- from a Chinese Fortune Cookie

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Sixty-ninth Season 1992/1993

The Edith L. Proskoff Memorial Concert Series

Monday 16 November 1992 at 8:00pm in Curtis Hall

♪ Fourteenth Student Recital ♪

Violin Concerto in G major, K. 216

Wolfgang Amadeus Mozart

Allegro

(1756-1791)

Adagio

Rondo: allegro

Leila Josefowicz, violin
Tamara Stefanović, piano

Grand Caprice, Op. 26,
on Franz Schubert's Der Erlkönig

Heinrich Wilhelm Ernst
(1814-1865)

Leila Josefowicz, violin

Sonata for Bassoon and Piano (1938)
1 Leicht bewegt 2 Langsam
3 Marsch 4 Beschloss, pastorale, ruhig

Paul Hindemith
(1895-1963)

Glenn Einschlag, bassoon
Alan Morrison, piano

Serenade No. 6, Op. 44
Prologue - Barcarolle - Chorale Prelude -
Dialogue - Intermezzo - Song - Dance

Vincent Persichetti
(1915-1987)

Jennifer Stahl, viola Jeffrey Lastrapes, cello
Paul Jacob Bryan, trombone

♪ INTERMISSION ♪

→please turn→

Allegretto

Ye Zhu, piano
Rieko Aizawa, 2nd piano

[illegible]

Rieko Aizawa: Student of Mieczslaw Horszowski & Peter Serkin
Glenn Dodson prepared the Persichetti

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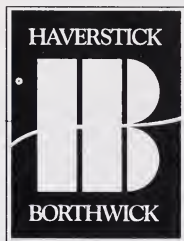


Otto-Werner Mueller, *conductor*

Tuesday, November 17

8:00 p.m.

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The Symphony Orchestra of The Curtis Institute of Music

Otto-Werner Mueller, conductor

Bedřich Smetana
(1824-1884)

Vyšehrad, No. 1 from Má Vlast

Ludwig van Beethoven
(1770-1827)

Symphony No. 4 in B-flat major, Op. 60

Adagio—Allegro vivace

Adagio

Allegro vivace

Allegro ma non troppo

Intermission

Igor Stravinsky
(1882-1971)

The Rite of Spring (Le Sacre du printemps)

First Part: Adoration of the Earth

Introduction—The Auguries of Spring—Dances of
the Young Girls—Ritual of Abduction—Spring
Rounds—Ritual of the Rival Tribes—Procession of
the Sage—The Sage—Dance of the Earth

Second Part: The Sacrifice

Introduction—Mystic Circles of the Young Girls—
Glorification of the Chosen One—Evocation of the
Ancestors—Ritual Action of the Ancestors—
Sacrificial Dance (The Chosen One)

This concert is sponsored by the CIGNA Foundation



The Curtis Institute of Music
Gary Graffman, Director

The Curtis Institute of Music

The Curtis Institute of Music was founded in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest level. It provides full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 169 students from the United States and 24 foreign countries study with the school's celebrated 82-member faculty, which includes Julius Baker, Leon Fleisher, Felix Galimir, Szymon Goldberg, Gary Graffman, Mieczyslaw Horszowski, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Ned Rorem, Aaron Rosand, Mstislav Rostropovich, Peter Serkin and members of the Guarneri Quartet.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 14 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; William Smith, Associate Conductor of The Philadelphia Orchestra; and renowned visiting conductors, the ensemble gives concerts throughout the year. Guest conductors who have appeared with the orchestra include Leonard Bernstein, Sergiu Celibidache, Raphael Frühbeck de Burgos, Zubin Mehta, Riccardo Muti, André Previn, Mstislav Rostropovich, Leonard Slatkin and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy almost 30% of the principal desks.

Otto-Werner Mueller

Otto-Werner Mueller has established himself as one of this country's foremost conducting teachers and is highly regarded for his work with young orchestra players. He began his musical studies in Frankfurt, Germany, and in 1945, at the age of 19, was named director of the chamber music department for Radio Stuttgart and was founder-conductor of the celebrated Radio Stuttgart Chamber Choir. Two years later he served as conductor of opera and operetta for the Heidelberg Theater.

After immigrating to Canada in 1951, Mr. Mueller worked extensively for the Canadian Broadcasting Corporation, where he conducted orchestra, opera and ballet performances, and in 1958 he became teacher and conductor at the Montreal Conservatory. He later served as director of the Victoria Symphony and was founder/dean of the Victoria School of Music.

Mr. Mueller has conducted major orchestras throughout the United States, including St. Louis, Atlanta, Detroit and Houston, and has conducted all the major Canadian orchestras. He was guest professor at the Moscow State Conservatory in 1963 and has conducted the Moscow, Leningrad and Riga symphony orchestras.

In 1986 Mr. Mueller joined the Curtis faculty as head of the conducting department, and he also heads the conducting department at The Juilliard School. He has served as conductor-in-residence at Yale University and has taught at the University of Wisconsin at Madison, the Aspen Music Festival, the

Los Angeles Philharmonic Institute and
Summer Institute of the American
Orchestra Foundation.

Program Notes

Smetana: *Vyšehrad* (*The High Castle*)

Bedřich Smetana is the founding father of Czechoslovakian serious music.

Though he was a prolific composer, American audiences know only a few of his works: the opera *The Bartered Bride*; the symphonic poem *The Moldau*; the Piano Trio in G minor; and the String Quartet No. 1, *From My Life*.

An early bout with syphilis resulted in continuing loss of hearing. In 1874, at the age of 50, Smetana started work on a cycle of six symphonic poems, *My Motherland* (*Má Vlast*). When he finished it in 1879, he was almost totally deaf and headed for the tragic final years of his life: mental deterioration and eventual commitment to an asylum. His most famous work, *The Moldau*, comes from this cycle. He does *The High Castle* (*Vyšehrad*), which takes its name from a rocky bluff sitting above the river Moldau.

Smetana has left us a description of the music, the first piece in the cycle. He writes, "At the sight of the venerable rock, Vyšehrad, the poet's memory is carried back to the remote past by the sound of the harp of the bard, Lumir. There rises the vision of the rock in its ancient splendor, its gleaming golden crown that

was the proud dwelling place of the Premysl kings and princes. Here in the castle, knights assembled at the joyous summons of trumpets and cymbals to engage in splendid tournaments; here the warriors gathered for combat, their arms clanging and glittering in the sunlight. Vyšehrad resounded with songs of praise and victory. Yearning for the long-perished glory of Vyšehrad, the poet now beholds its ruin. The devastation of furious battle has thrown down its lofty towers; fallen are its sanctuaries; and demolished the proud abodes of its princes. Instead of songs of triumph and victory, Vyšehrad quakes at the echo of savage war-cries. The tempests are stilled. Vyšehrad is hushed and bereft of all its glory. From its ruins there comes only the melancholy echo of Lumir's song, so long forgotten and unheard."

Beethoven: Symphony No. 4 in B-flat major, Op. 60

In the first decade of the nineteenth century concertgoers outdid today's audiences in at least one respect: endurance.

When an audience in December of 1808 first heard those memorable eight notes that may or may not be fate knocking at the door, it heard not only the premiere of Beethoven's Fifth Symphony, but also the Fourth Piano Concerto, several movements from the Mass in C major, the Choral Fantasy, Op. 80, and the five-movement Symphony No. 6.

The year before, in March of 1807, at

the Vienna palace of Prince Lobkowitz, the Fourth Symphony beguiled or irritated its first audience. On the program were the *Coriolan Overture*, the First Symphony, several arias from *Fidelio*, the Second Symphony, the Fourth Piano Concerto (with Beethoven as soloist), and the Third Symphony.

Among the irritated listeners in that first audience was the composer of *Der Freischütz*, *Oberon* and *Invitation to the Dance*. Weber poked fun at Beethoven's "recipe for the latest symphony," and wrote an ironic notice wherein the lower strings whined and complained about the difficulties in their parts and were then admonished by the concert manager, who threatened them with having to play the *Eroica* if they didn't quiet down. One critic wrote that the symphony was a success only to Beethoven's "rabid admirers"; another, that the music "lacked dignified simplicity." But perceptive listeners soon came to value the subtle, sunny qualities of the music. To Robert Schumann, the Fourth was a "slender Greek maiden between a pair of Norse giants" (the giants being the Third and Fifth symphonies). Hector Berlioz loved the Fourth Symphony, writing to a friend about the slow movement, "Believe me, the being who wrote such a marvel as this movement was not a man. Such must be the song of the Archangel Michael as he contemplates the world's uprising to the threshold of the empyrean."

The dark, mysterious introduction does not prepare the listener for the joyous, exhilarating music of the first movement,

with its skipping principal theme and the dancelike second theme that opens with piquant snaps from the bassoon, oboe and flute. A high point of the radiant slow movement that mesmerized Berlioz is the serene melody sung by the clarinet. The third movement is rambunctious and high-spirited, with some arching sweeps from the winds, and with a folk-like, wistful central section which is heard more than once. Brilliant string passages open the last movement, a finale in perpetual motion. The movement is Beethoven doffing his hat to Haydn, even indulging in a distinctly Haydnesque "joke" near the end—the opening sixteenth-note theme is changed to eighth notes, sounding like a kind of musical slow motion. The wind instruments add pungent comments all through the movement, with the bassoon and clarinet chortling off several cascades of sixteenth notes.

Stravinsky: *The Rite of Spring* (*Le Sacre du printemps*)

It was the year 1913, when Americans first puffed on Chesterfields and Camels; the year when Henry Ford revolutionized industry by introducing the assembly line; when George V brought a more staid quality to England after the swagger, pomp and circumstance of the Edwardian era; when the Tsar of all the Russias was still the Tsar of all the Russias; when Woodrow Wilson, inaugurated for the first time, presided over a nation soon to be the economic and industrial leader of the world. The world was still a year from the

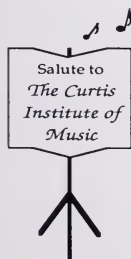
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assassination, in Sarajevo, of Franz Ferdinand, heir to the Austrian throne, an event that brought the nations into the enormities of the first War to End All Wars, and except for the inevitable Balkan hostilities, much of the world was peaceful and placid.

Not so placid, though, was the music world in Paris where, on May 29, 1913, an audience first opened hostilities with Stravinsky's ballet, *The Rite of Spring*, subtitled, *Pictures from Pagan Russia*. Serge Diaghilev was the impresario, Pierre Monteux conducted, and the fabled Nijinsky did the choreography.

Some rumors about the first rehearsals had circulated: how daring the work's rhythms and harmonies were, how barbaric and primitive its impact. When the opening sounds floated out into the hall (a solo bassoon playing in its hitherto never-used extreme high register — producing an other-worldly and almost strangulated effect) the audience became uneasy. As one wind instrument after another joined the melee of the introduction, members of the audience must have wondered whether the orchestra players had lost their way or the composer had lost his marbles. Boos broke out. Then hisses and catcalls. Offended listeners gave shouts of derision. Stravinsky's partisans shouted at the shouters. Fistfights erupted. The Parisian version of the Keystone Kops arrived to mediate. Through all this, Monteux and the performers continued to play and dance. When the young sacrificial maiden danced herself into a frenzy of death in the

final *Sacrificial Dance* (*Danse sacrée*), the players and onlookers were exhausted. As the composer tells it, "I was unprepared for the explosion myself. The reactions of the musicians who came to the orchestra rehearsals betrayed no intimation of it.... Nor did the stage spectacle seem likely to precipitate a riot. The dancers had been rehearsing for months; they knew what they were doing at least, even though what they were doing often had nothing to do with the music.

"At the performance mild protests against the music could be heard from the beginning. Then, when the curtain opened, a group of knock-kneed and long-braided Lolitas jumping up and down, the storm broke. Cries of 'ta gueule' came from behind me. I left the hall in a rage. (I was sitting on the right near the orchestra and

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member slamming the door.) I have never again been that angry. The music is so familiar to me; I loved it and I could not understand why people who had yet heard it wanted to protest in silence."

A few years later, in 1922, Leopold Stokowski introduced *Le Sacre* to America with The Philadelphia Orchestra. The Philadelphia audience was too polite to break out in a riot - it just politely booed and walked out. But by the 1930s the work, performed in concert without staging, gradually became a classic, its rhythms, harmonies and use of instruments making it the most influential musical composition of the century. Today every major orchestra includes *Le Sacre* in its repertoire. If a music lover were to stroll past the practice

rooms of any major conservatory, he or she would more than likely hear a student bassoonist tossing off the once terrifying opening with ease.

Stravinsky writes: "I was guided by no system whatever in *Le Sacre du printemps*. When I think of the music of the other composers of that time who interest me—Berg's music, which is synthetic (in the best sense), and Webern's, which is analytic—how much more *theoretical* it seems than *Le Sacre*. And these composers belonged to and were supported by a great tradition. Very little immediate tradition lies behind *Le Sacre du printemps*, however, and no theory. I had only my ear to help me; I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed."

—Howard Kromblum

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Driven by vision, talent and imagination, their motivating force comes from within. Their goals – to affect and inspire.

To those who dedicate their lives to exploring new paths, creating new visions and enriching our lives – CIGNA salutes you.

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Jennifer Stahl: Student of Karen Tuttle
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"A good composer does not imitate; he steals"

- Igor Stravinsky

The Institute's students offer events of professional quality, and our audience can add to that quality by remembering that the starting time is 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

The Edith L. Prostkoff Memorial Concert Series
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The Steinway is the official piano of The Curtis Institute.
Calling 893-5261 (a 24-hour service) will bring you details about the concert that is coming up next.

On Saturday evening, 21 November, The Friends of Curtis presents a very special evening of American Musical Theatre with songstress Helen Kardon. Call 893-5279 for ticket prices and information.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

The singers are students in the Master's Degree
in Opera Program with Mikael Eliassen

"Warble, child; make passionate my sense of hearing."

- William Shakespeare

The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time is 8:00pm. Please understand that we cannot seat latecomers during a performance or between movements of a work.

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

Department of Music
The University of Pennsylvania
Penn Contemporary Players
present

James Primosch, pianist

Curtis Institute of Music
Sunday, November 22, 1992 8:00 p.m.

~PROGRAM~

Toccata (1969)

GEORGE PERLE
(b. 1915)

Première Communion de la Vierge
from *Vingt Regards sur l'Enfant-Jésus* (1944)

OLIVIER MESSIAEN
(1908-1992)

Rhythmic Garlands (1991)
First Performance

JAY REISE
(b. 1950)

~Intermission~

Fantasy

Maestoso - Andante cantabile; Sempre ansioso
Maestoso giubilante - Cadenza and Coda

Impromptu

Sospeso; Tempo rubato

Impromptu

Giocosu

Impromptu (Omaggio)

Andante flessibile

-- pause --

Fantasy

Meditativo - Adagietto cantabile - Meditativo

-- pause --

Impromptu

Tempo rubato, sempre ansioso

Impromptu (Omaggio)

Vivace; Animato

Impromptu

Tempo di cadenza

Fantasy

Drammatico; Allegro molto- Allegretto- Allegrettino
Andantino sentimentale - Allegro molto - Allegretto -
Andante sostenuto; Veloce - Ipnoticamente - Maestoso

The cooperation of the Curtis Institute of Music is gratefully acknowledged

Notes on the Program

George Perle: Toccata

In his book *The Listening Composer*, a collection of lectures given in 1989 at the University of California at Berkeley, George Perle offers this reminiscence:

The first piece I can recall hearing as a coherent, integrated musical experience was the Etude in F minor from the *Trois Nouvelles Etudes* of Chopin. My Russian immigrant father had bought a piano in anticipation of the arrival of his niece, a pianist, from the Old Country. I was six or seven at the time. The experience of hearing her play this piece was so intense, so startling, as to induce a traumatic change of consciousness.

Perhaps this powerful first musical encounter is reflected in Perle's ongoing interest in composing for piano. His contributions to the piano repertoire are numerous: two sets of six *Etudes*, a *Ballade*, a *Short Sonata*, a *Suite*, and many other short works as well as



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. Prostko Memorial Concert Series

Monday 23 November 1992 at 8:00pm in Curtis Hall

♪ Seventeenth Student Recital ♪

The Vocal Studies Department presents Arias and Songs

An Chloe
Als Luise
Abendempfindung

Wolfgang Amadeus Mozart
(1756-1791)

Rachel Mondanaro
Piano: Susan Nowicki

O kühler Wald

Johannes Brahms
(1833-1897)

Alte Liebe

Ted Christopher

Brahms

Meine Liebe ist grün

Bavat Marom

Brahms

Auf dem Kirchhofe

Ted Christopher

Brahms

Vergebliches Ständchen

Bavat Marom

Brahms

Bavat Marom & Ted Christopher

Piano: Donald St. Pierre

Frühlingsglaube

Franz Schubert
(1797-1828)

Litanei

Rebecca Robbins

Schubert

Du bist die Ruh'

Donald Marrazzo

Schubert

Fischermädchen

Rebecca Robbins

Schubert

Donald Marrazzo
Piano: Susan Nowicki

A Lullaby to My Doll
The Rain
The Tired Clock
Wind

Paul Ben-Haim
(1897-1984)

Rinat Shaham
Piano: Donald St. Pierre

Phidylé

Henri Duparc
(1848-1933)

Kamel Boutros

→please turn→

Extase	Duparc
Soupir	Duparc
Chanson triste	Duparc

Kamel Boutros
Piano: Donald St. Pierre

Don Quichotte

Maurice Ravel
(1875-1937)

Ted Christopher
Piano: Susan Nowicki

♪ INTERMISSION ♪

Pur ti miro **Claudio Monteverdi**
(1567-1643)

Rachel Mondanaro & Rebecca Robbins

Sebben crudele Antonio Caldara
(1670-1736)

Per la gloria d'adorarvi
Giovanni Bononcini
(1670-1747)

Donald Marrazzo
Piano: Donald St. Pierre

Crude sorte! (from <i>L'Italiana in Algeri</i>)	Gioacchino Rossini (1792-1868)
--	--

Bavat Marom

Una voce poco fa (from *Il Barbiere di Siviglia*) Rossini

Rinat Shaham

Ah, per sempre io ti perdei (from I Puritani)	Vincenzo Bellini (1801-1835)
--	---------------------------------

Kamel Boutros

Caro nome	:	Giuseppe Verdi
(from Rigoletto)		(1813-1901)

Heather Dials
Piano: Susan Nowicki

Mein Herr Marquis

Johann Strauss
(1825-1899)

Rebecca Robbins
Piano: Donald St. Pierre

Die Fledermaus Strauss
(Finale from Act II)

Kamel Boutros, Ted Christopher, Heather Dials,
Rachel Mondanro, Bavat Marom, Donald Marrazzo
Rebecca Robbins, Rinat Shaham
Piano: Susan Nowick & Donald St. Pierre
Sponsored by Mutual Assurance Co.

[illegible]

Mikael Eliassen: Head of Vocal Studies Department
Ralph Batman: Administrator of Vocal Studies Department

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

[illegible]

Ignat Solzhenitsyn: Student of Gary GRaffman
Nili Newman: Student of Julius Baker & Jeffrey Khaner
Louis Menendez: Staff pianist
Jasmine Lin: Student of Jascha Brodsky & Jaime Laredo
Julian Milford: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff
Elizabeth Ostling: Student of Julius Baker & Jeffrey Khaner
Alexandra Knoll: Student of Richard Woodhams
Gregory Raden: Student of Donald Montanaro
Karen Mendocha: Student of Myron Bloom
Glenn Einschlag: Student of Bernard Garfield

Donald Montanaro prepared the Nielsen

Music is enough for a lifetime - but a lifetime is not enough for music
- Sergey Rachmaninoff

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. Prostko Memorial Concert Series

Wednesday 2 December 1992 at 8:00pm in Curtis Hall

♪ Nineteenth Student Recital ♪

Sonata in A minor, D. 821 "Arpeggione"
Allegro moderato - Adagio - Allegretto

Franz Schubert
(1797-1828)

Daniel S. McDougall, doublebass
Chie Nagatani, piano

Fantasy Pieces, Op. 73
1 Zart und mit Ausdruck 2 Lebhaft, leicht
3 Rasch und mit Feuer

Robert Schumann
(1810-1856)

Sonata for Viola and Piano, Op. 11/4
1 Fantasie 2 Thema mit Variationen
3 Finale (mit Variationen)

Paul Hindemith
(1895-1963)

Si-Fei Cheng, viola
Susanne Son, piano

Sonata for Flute and Piano
1 Allegro deciso 2 Vivace
3 Andante 4 Allegro con moto

Robert Muczynski
(b. 1929)

Nadine Jeong-Eun Hur, flute
Meng-Chieh Liu, piano

♪ INTERMISSION ♪

Sonata for Violin Alone, Op. 27/2
1 Obsession (Prelude) 2 Malinconia (Poco lento)
3 Danse des ombres (Sarabande) 4 Les furiés (Allegro furioso)

Eugène Ysaÿe
(1858-1931)

Yuki Marie MacQueen, violin

→please turn→

Fritz Kreisler (1875-1962)

Sonata for Piano and Violin No. 3 in D minor, Op. 108

Johannes Brahms (1833-1897)

1 Allegro 2 Adagio 3 Un poco presto e con sentimento
4 Presto agitato

[illegible]

Daniel S. McDougall: Student of Roger Scott
Chie Nagatani: Master's Degree in Accompanying
with Dr. Vladimir Sokoloff

Si-Fei Cheng: Student of Karen Tuttle

Susanne Son: Student of Seymour Lipkin

Nadine Jeong Eun Hur: Student of Julius Baker & Jeffrey Khaner

Meng-Chieh Liu: Student of Claude Frank

Yuki Marie MacQueen: Student of Jascha Brodsky & Arnold Steinhardt

Julian Milford: Master's Degree student in Accompanying with Dr. Vladimir Sokoloff

Maureen Nelson: Student of Yumi Ninomiya Scott

"Music is the medicine of a troubled mind"

- Walter Haddon

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Howard Kornblum, Director of Concert Division

Steven Copes: Student of Aaron Rosand
Wei-Pin Kuo: Student of Jascha Brodsky & Jaime Laredo
Choong-Jin Chang: Student of Joseph de Pasquale
Sophie Shao: Student of David Soyer
Jennifer Gilbert: Student of Jaime Laredo & Yumi Ninomiya-Scott
Jennifer Haas: Student of Jascha Brodsky
Vinciane Béranger: Student of Karen Tuttle
Derek Barnes: Curtis '91
Sarah Kreston: Student of Yumi Ninomiya Scott
Brian Krinke: Student of Felix Galimir
Kirsten Docter: Student of Karen Tuttle
Reynard Rott: Student of Orlando Cole

Felix Galimir prepared the Hindemith
Karen Tuttle prepared the Shostakovich and the Bartók

"A melody is a vocal or instrumental imitation using the sounds of
a scale invented by art or inspired by nature, as you prefer;
it imitates either physical noises or the accents of passion."
- Denis Diderot

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Emi Nakajima: Student of Eleanor Sokoloff
Brian Krinke: Student of Felix Galimir
Paolo Bordignon: Organ student of John Weaver
Reynard Rott: Student of Orlando Cole
Leila Josefowicz: Student of Jascha Brodsky & Jaime Laredo
Tatjana Mead: Student of Joseph de Pasquale
Joey Amini: Student of David Soyer
Kateřina Ellichová: Student of Marilyn Costello

"... the notion that you can educate a child musically by any other means whatsoever except that of having beautiful music finely performed within its hearing is a notion which I feel constrained to denounce."

- George Bernard Shaw

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The Curtis
Institute of Music
Opera Theatre

George Frederic Handel's

Alcina

Wednesday, December 9

Thursday, December 10

Saturday, December 12

Sunday, December 13



+



+



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The Curtis Institute of Music

The Curtis Institute of Music was founded in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest level. It provides full-tuition scholarships for all its students, attracting the finest young musicians from the United States and 24 foreign countries. In addition to undergraduate degrees in performance, composition and conducting, it offers the degree of master of music in opera and in accompanying.

The opera program gives carefully selected singers courses in repertoire and language, musical and dramatic analysis, and acting and stage direction. Since its founding, 38 alumni of The Curtis Institute have gone on to sing with the Metropolitan Opera, beginning with Louise Lerch in 1926 and Rose Bampton in 1932. The Curtis tradition of operatic excellence has continued in more recent years with Anna Moffo, Judith Blegen, Benita Valente, Katherine Ciesinski, Vinson Cole, Michael Schade, Charlotte Hellekant, Tracey Welborn and Maria Fortuna.

The Curtis Institute of Music Vocal Studies Department

<i>Head of Opera & Voice Departments</i>	Mikael Eliassen
<i>Administrator</i>	Ralph Batman
<i>Make-up</i>	Marcie Bazell
<i>Italian Diction*</i>	Alessandra Bonamore-Graves
<i>Stage Combat & Fencing</i>	Payson Burt
<i>History of Opera & Singing</i>	Wayne Conner
<i>Diction Coach</i>	Robert Cowart
<i>Stagecraft</i>	Dorothy Danner
<i>Movement</i>	Jennie Diggs
<i>Alexander Technique</i>	Robin Gilmore
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<i>Voice Coach</i>	Vladimir Sokoloff
<i>Visiting Voice Teacher</i>	Galina Vishnevskaya

*Voice Program

The Friends of Curtis

At The Curtis Institute of Music there are 169 young musicians of exceptional talent training for careers as performing artists. Music lovers can help this new generation of composers, conductors, instrumentalists and singers prepare for the future by joining the Friends of Curtis, an organization that has an important role in helping to advance the careers of the gifted young musicians studying at The Institute. For membership information, please call 215-893-5279.

The Curtis Institute of Music
Opera Theatre

presents

Alcina



Music by
George Frederic Handel

Librettist Unknown

English Translation by Stephen Wadsworth

<i>Conductor</i>	David Hayes
<i>Stage Director</i>	Chas Rader-Shieber
<i>Scenic & Costume Designer</i>	Sven Use
<i>Lighting Designer</i>	George McMahon
<i>Assistant Conductor</i>	Rodolfo Fischer



Wednesday, December 9

Thursday, December 10

Saturday, December 12

Sunday, December 13

8:00 p.m.

The Curtis Opera Studio



English translation originally commissioned by Opera Theatre of St. Louis

The Curtis Institute of Music
Gary Graffman, Director

Alcina

Cast

(in order of appearance)

<i>Bradamante</i>	Zheng Cao Ruby Philogene*
<i>Melisso</i>	Michael Dean Ted Christopher*
<i>Morgana</i>	Christina Bouras Tamara Hardesty*
<i>Oronte</i>	Ian de Nolfo Keith Alexander Bolves*
<i>Alcina</i>	Colleen Gaetano Janelle Robinson*
<i>Ruggiero</i>	Maria Wood Shuler Hensley*

* Cast singing Thursday, December 10 and Sunday, December 13



Scene

An Island Ruled by Alcina



There will be two 10-minute intermissions



Bradamante — wife of Ruggiero; searching for her lost husband but disguised as her own brother, Ricciardo. At any moment the strength of her love will be tested.

Melisso — a sorcerer and mentor to Ruggiero; traveling with Bradamante and aiding her in the search. Seconds away from working his greatest feat of magic.

Morgana — sister to Alcina; beloved of Oronte, but dissatisfied with her relationship. On the verge of finding out what true devotion is.

Oronte — beloved of Morgana. Worried that someday his love may not be enough.

Alcina — a sorceress; sister to Morgana; seducer of Ruggiero; ruler of her island. Soon to discover the true power of her magic.

Ruggiero — husband of Bradamante; seduced by Alcina. About to learn the truth.

Biographies

David Hayes, Conductor

A member of the Curtis faculty since 1990, David Hayes is the newly-appointed Artistic Director of The Philadelphia Singers. He previously served as Assistant Conductor of the Opera Company of Philadelphia and The Philadelphia Singers. During the 1991-92 season, Mr. Hayes served as Acting Artistic Director of The Philadelphia Singers and in that capacity prepared the Philadelphia Singers Chorale for performances of Rossini's *Stabat Mater* with Riccardo Muti and The Philadelphia Orchestra. Mr. Hayes has appeared as guest conductor with orchestras here and in Europe. He has conducted a number of Curtis productions, including Brook's/Bizet's *La Tragédie de Carmen* and the Philadelphia premiere of Viktor Ullmann's *The Emperor of Atlantis*, which had its Czechoslovakian premiere also under the direction of Mr. Hayes with The European Center for Opera and Vocal Art. Mr. Hayes, who studied conducting at Curtis with Otto-Werner Mueller and at the Pierre Monteux School with Charles Bruck, is a graduate of The Curtis Institute of Music and the University of Hartford.

Chas Rader-Shieber, Stage Director

Hailed by *Opera News* as a stage director to "keep an eye on," Chas Rader-Shieber returns to Philadelphia, where he previously directed the Curtis productions of *Don Giovanni* and Handel's *Xerxes*, as well as Monteverdi's *The Coronation of Poppea* for The Pennsylvania Opera Theater in 1990. He is currently Artistic Director of the Skylight Opera Theatre in Milwaukee, for which he recently staged *The Abduction from the Seraglio*. He will direct *Pelléas et Mélisande* and the American premiere of Mozart's *The Jewel Box* this season. Mr. Rader-Shieber made his European debut in 1991 at The European Center for Opera and Vocal Art in Ghent, Belgium, with a production of Mozart's *The Marriage of Figaro*, and returned there last summer to direct Brook's/Bizet's *La Tragédie de Carmen*. Earlier this year, he made his debut at the San Francisco Opera Center with a production of Puccini's *The Secret Marriage*. Actively involved in working with young singers, Mr. Rader-Shieber also has taught in the opera workshop at the Chautauqua Institution.

Henri Use, Scenic & Costume Designer

The Belgian stage and costume designer has worked as an assistant to Nuno Cortesal in major theaters in Europe and Japan, designing for theater, ballet and opera productions. His first major designs were sets and costumes for Studios Onafhankelijk Toneel in Rotterdam. This production was followed by many other designs for such stage directors and choreographers such as Maurice Béjart, Francesca Zambello, Guy Joosten and Dorothy Danner. Recent productions for which Mr. Use has designed costumes and sets include *Xerxes*, *The Marriage of Figaro*, *Carmen* and Dominick Argento's *Postcard from Puccini* for The European Center for Opera and Vocal Art; *La Voix Humaine* for Belgian Television; *La Cenerentola* and *Parsifal* for the Flemish Opera; and *Un Ballo in maschera* for the Brussels Monnaie Opera. Following this production of *Alcina*, Mr. Use will design sets for *Giovanni* and a new version of *Parsifal* for the Flemish Opera.

George McMahon, Lighting Designer

George McMahon has been lighting shows in the Philadelphia area for over sixteen years. He has illuminated productions for such diverse companies as Waves (Jazz Dance Company), Children's Ballet Theatre, Philadanco and The Walnut Street Theatre. He has held the position of Technical Director of the Bluett Theatre at St. Joseph's University for the past fifteen years. *Alcina* marks Mr. McMahon's sixteenth production for The Curtis Institute of Music.

The Curtis Orchestra

Violins

Sarah Kreston
Brian Krinke
Hee-Jin Leem
Yuko Naito
Maureen Nelson
Ayako Yoshida

Violas

Jennifer Stahl
Chia-Long Tsai

Cellos

Alberto Parrini
Margaret Tobola

Double Bass

Matthew Frischmann

Flutes

Nadine Hur
Elizabeth Ostling

Oboes

Ji Min Lee
Lelie Resnick

Bassoon

Michelle Fenton

Horns

Carey Potts
Patrick Pridemore



Production Staff

Conductor

David Hayes

Stage Director

Chas Rader-Shieber

Scenic & Costume

Designer

Sven Use

Lighting Designer

George McMahon

Make-up

Marcie Bazell

Assistant Conductor

Rodolfo Fischer

Musical Preparation

Susan Nowicki
Donald St. Pierre

Rehearsal Pianist

Louis Menendez

Production Stage Manager

Ralph Batman

Belgian Assistant

to Mr. Use:

Thibault VanCraenenbroeck

Costumes constructed by

Bart Goovaerts
Katrien Vermeulen
Rudi Vandoninck



Would you like to hear more performances by Curtis students?

Please join us on almost any Monday, Wednesday or Friday evening during the school year when Curtis students perform varied programs of solo and chamber music. These free recitals begin at 8 p.m. in Curtis Hall and do not require tickets. For a recorded message of current program information, call 215-893-5261.



The Curtis Institute of Music

1992-93 Operas, Vocal Recitals and Orchestra Concerts

All-Russian Vocal Program
(prepared by Galina Vishnevskaya)

January 22; 8:00 p.m.

The Curtis Institute of Music
Open to the Public Free of Charge



The Symphony Orchestra of The Curtis Institute of Music

André Previn, *conductor*; Gary Graffman, *piano*

February 4; 8:00 p.m.; Academy of Music

Tickets: \$16, \$13, \$11; Orchestra Pit, Family Circle &
Amphitheatre: FREE (Tickets Required)



Arias & Barcaroles: The American Scene

February 24, 26, 27, 28; 8:00 p.m.

Curtis Opera Studio

Tickets: \$15



The Symphony Orchestra of The Curtis Institute of Music

Yuri Temirkanov, *conductor*; Ju Hee Suh, *piano*

April 10; 8:00 p.m.; Academy of Music

Tickets: \$16, \$13, \$11; Orchestra Pit, Family Circle &
Amphitheatre: FREE (Tickets Required)



***La Bohème* by Giacomo Puccini**

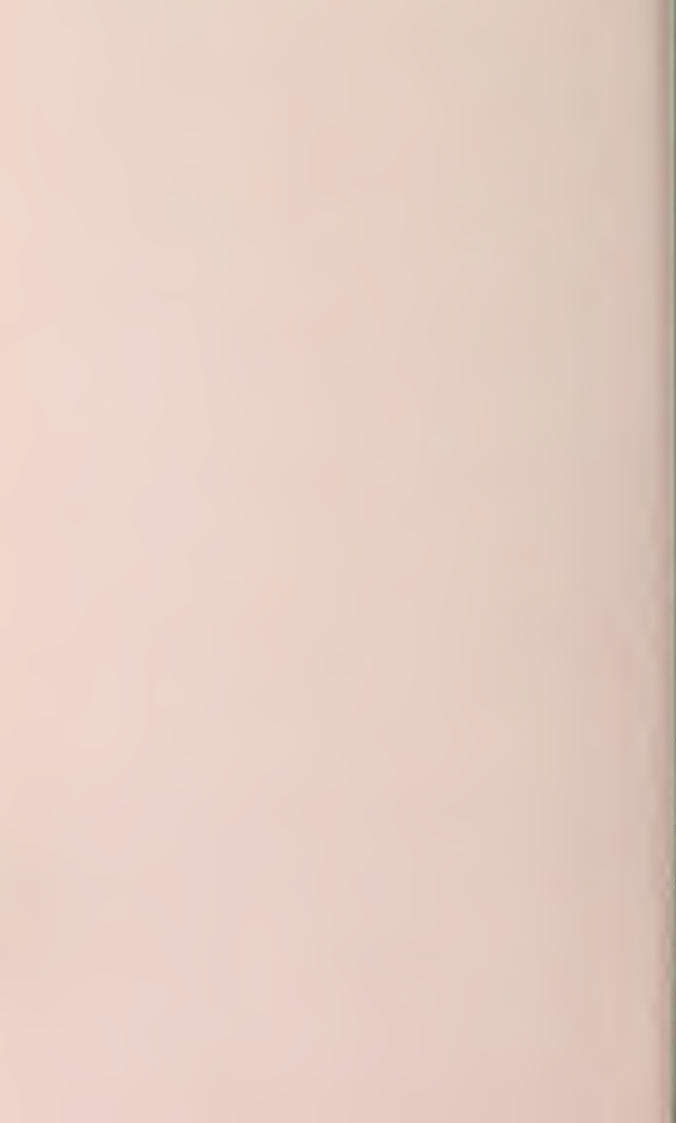
April 29 and May 1; 8:00 p.m.

Centennial Hall at The Haverford School

Tickets: \$15

For Information Call: (215) 893-7902





Judy Kang: Student of Rafael Druian
Christopher Gauthier: Student of Orlando Cole
Ye Zhu: Student of Gary Graffman
Sylvia Konopka: Student of Rafael Druian
Rieko Aizawa: Student of Mieczyslaw Horszowski & Peter Serkin
Ishmael Wallace: Student of Seymour Lipkin
Laura Mikkola: Student of Gary Graffman

Felix Galimir prepared the Dvořák

"Music was born free, and to win freedom is its destiny"

- Ferruccio Busoni

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

Christmas Party



Friday Evening, December 11, 1992

8:00 O'Clock

the curtis institute of music

philadelphia, pennsylvania

The Curtis Carolers

Adeste Fideles

O come, all ye faithful, Joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him Born the King of Angels:
O come, let us adore him,
O come, let us adore him.
O come, let us adore him, Christ the Lord!

Sing, choirs of angels, Sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God in the highest:
O come, let us adore him,
O come, let us adore him,
O come, let us adore him, Christ the Lord!

Joy To The World

Joy to the world! The Lord is come;
Let earth receive her King;
Let every heart prepare Him room,
And heaven and nature sing.

He rules the world with truth and grace,
And makes the nations prove
The glories of His righteousness,
And wonders of His love.

We Three Kings of Orient Are

We three kings of Orient are,
Bearing gifts we traverse afar
Field and fountain, moor and mountain,
Following yonder star.

O star of wonder, star of night
Star with royal beauty bright,
Westward leading, still proceeding,
Guide us to thy perfect light.

We Wish You a Merry Christmas

We wish you a merry Christmas
We wish you a merry Christmas
We wish you a merry Christmas
And a happy New Year

Now bring us some figgy pudding
Now bring us some figgy pudding
Now bring us some figgy pudding
And bring it right here

Good tidings to you
Wherever you are
Good tidings for Christmas
And a happy New Year

We won't go until we get some
We won't go until we get some
We won't go until we get some
So bring it right here

We wish you a merry Christmas
We wish you a merry Christmas
We wish you a merry Christmas
And a happy New Year

rogram

Curtis Hall

Virginia

composed and sung by
Vance Lehmkuhl

A Christmas Carol

by Lehrer

Arr. by Lehmkuhl

Vance Lehmkuhl, Reid Anderson, Burke Shaw, Paolo Bordignon

The Philadelphia Brass Works

Kevin Cobb and George Chase, trumpet

Paul Bryan, trombone

Patrick Pridemore, horn

Eric Bubacz, tuba

Otis and Otto

an adaptation of Peter and the Wolf

Rossen Milanov, conductor

Shuler Hensley, narrator

Members of The Symphony Orchestra



Refreshments in the Bok Room

Dancing in Curtis Hall

THE KEYSTONE JAZZ GROUP



1992-1993

THE CURTIS ALUMNI SOCIETY
OF GREATER PHILADELPHIA
IN COOPERATION WITH
THE CURTIS INSTITUTE OF MUSIC

*Recital
Mini-Series*

Aaron Rosand
Violin

Hugh Sung
Piano

Sunday, December 13
3:00 p.m.

CURTIS HALL
1726 LOCUST STREET • PHILADELPHIA, PA

A Recital Mini-Series

Aaron Rosand

Violin

Hugh Sung

Piano

ARIA

(ARR. EUGENE YSAÏE)

GEORGE FREDERIC HANDEL

(1685-1759)

(MR. ROSAND PERFORMS THIS IN MEMORY OF BERNARD EICHENBAUM)

SONATA IN D MAJOR, RV 10

(ARR. OTTORINO RESPIGHI)

ANTONIO VIVALDI

(1678-1741)

MODERATO (A FANTASIA)

ALLEGRO MODERATO

LARGO

VIVACE

SONATA NO. 9 IN A MAJOR, OP. 47, "KREUTZER"

LUDWIG VAN BEETHOVEN

(1770-1827)

ADAGIO SOSTENUTO – PRESTO

ANDANTE CON VARIAZIONE

FINALE – PRESTO

Intermission

PARTITA NO. 3 IN E MAJOR, BWV 1006

(ARR. ROBERT SCHUMANN)

JOHANN SEBASTIAN BACH

(1685-1750)

PRELUDIO

LOURE

GAVOTTE EN RONDEAU

MENUET I

MENUET II

BOURRÉE

GIGA

CHANT DE ROXANE
TRANSCRIBED BY PAUL KOCHANSKI)

KAROL SZYMANOWSKI
(1882-1937)

THREE PAGANINI CAPRICES, Op. 40
NO. 20 IN D MAJOR
NO. 21 IN A MAJOR
NO. 24 IN A MINOR

KAROL SZYMANOWSKI

AARON ROSAND, VIOLIN

A faculty member at The Curtis Institute of Music since 1981, Aaron Rosand entered The Institute in 1944 to study with Efrem Zimbalist, working simultaneously with William Primrose and Marcel Tabuteau in ensemble playing and phrase-making. His early training included violin studies with Leon Sametini, a disciple of Ysaÿe.

At the age of 10 Mr. Rosand made his orchestral debut with the Chicago Symphony Orchestra conducted by Frederick Stock, and in 1948 he made his New York recital debut. Since then he has performed in the U.S. and abroad with most of the world's major orchestras, often conducting master classes in combination with his concert tours. His 25-year recording career has resulted in numerous discs for the Vox, Candide, Turnabout, Columbia, Audiofon and Disques labels.

Mr. Rosand also teaches at L'Académie d'Eté in France and is on the faculty of the Mannes School of Music.

HUGH SUNG, PIANO

Hugh Sung began playing the piano when he was three, and at the age of eight he continued his studies under the tutelage of Eleanor Sokoloff and Susan Starr. In 1982, he entered The Curtis Institute of Music, where he studied with Jorge Bolet and Seymour Lipkin as well as Mrs. Sokoloff.

Mr. Sung made his debut with The Philadelphia Orchestra at the age of 11, and since then has performed frequently in major cities throughout the U.S., Canada, Central America, Japan and Korea. He has received critical acclaim for his work as an ensemble musician and has collaborated with numerous artists, including Seymour Lipkin, Frank Kaderabek, the Miller-Zoernig Duo and Aaron Rosand, with whom he regularly tours.

Mr. Sung is currently a member of Temple University's Gifted Youth Music Program and of the New Arts Festival in Fort Myers, Florida.

THE CURTIS INSTITUTE OF MUSIC
GARY GRAFFMAN, DIRECTOR





Andrew Seth Jacobs: Student of David Loeb
Alexandra Knoll: Student of Richard Woodhams
Victoria Bullock: Student of Donald Montanaro
Nurit Bar-Josef: Student of Aaron Rosand
Joey Amini: Student of David Soyer
Tamara Stefanović: Student of Claude Frank
Ishmael Wallace: Student of David Loeb
Lisamarie Vana: Student of Rafael Druian
Sylwia Konopka; Student of Rafael Druian
Alexandra Moellmann: Student of Michael Tree
Reynard Rott: Student of Orlando Cole
Brian Krinke: Student of Felix Galimir
Alan Morrison: Master's Degree student in Accompanying
with Dr. Vladsimir Sokolofv
Jasmine Lin: Student of Jascha Brodsky & Jaime Lared
Julian Milford: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff

"What passion cannot music raise and quell"

- John Dryden

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Howard Kornblum, Director of Concert Division



Ignat Solzhenitsyn: Student of Gary Graffman
Pitnarry Shin: Student of David Soyer
Rleko Aizawa: Student of Mieczyslaw Horszowski & Peter Serkin

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- W. H. Auden

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Jennifer Gilbert: Student of Jaime Laredo & Yumi Ninomyia Scott
Reiko Uchida: Student of Leon Fleisher
Helen Chang: Student of Felix Galimir
Hui Liu: Student of Michael Tree
Alberto Parrini: Student of David Soyer

Felix Galimir prepared the Mozart

"Music is the sound of universal laws promulgated"

- Henry David Thoreau

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. Prostkoff Memorial Concert Series

Monday 18 January 1993 at 8:00pm in Curtis Hall

♪Twenty-sixth Student Recital♪

Sonata for Piano and Cello

№ 5 in D major, Op. 102/2 (1815)

Allegro con brio

Adagio con molto sentimento d'affetto

Allegro fugato

Ludwig van Beethoven

(1770-1827)

Tamara Stefanović, piano Margaret Tobola, cello

Piano Sonata № 25 in G major, Op. 79 (1809)

Ludwig van Beethoven

Presto alla tedesca

Andante

Vivace

Piano Sonata № 2

in B minor, Op. 61 (1943)

Dmitri Dmitrievich Shostakovich

(1906-1975)

Allegretto

Largo

Moderato

Ignat Solzhenitsyn, piano

♪INTERMISSION♪

Violin Concerto in D minor, Op. 47

Jean Sibelius

Allegro moderato

(1865-1957)

Adagio di molto

Allegro, ma non troppo

Leila Josefowicz, violin

Chie Nagatani, piano

Sponsored by ARCO Chemical Company

Margaret Tobola: Student of David Soyfer
Tamara Stefanović: Student of Claude Frank
Ignat Solzhenitsyn: Student of Gary Graffman
Leila Josefowicz: Student of Jaime Laredo & Jascha Brodsky
Chie Nagatani: Master's Degree student in
Accompanying with Dr. Vladimir Sokoloff

"A creative artist works on his next composition because he is not satisfied with his previous one. When he loses a critical attitude towards his own work, he ceases to be an artist."

- Dmitri Dmitrievich Shostakovich

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. Proskoff Memorial Concert Series

Wednesday 20 January 1993 at 8:00pm in Curtis Hall

♪ Twenty-seventh Student Recital ♪

Nocturne and Cortège

Lili Boulanger

Sonata for Violin and Piano in A major, Op. 13

Gabriel Fauré

Allegro molto

(1845-1924)

Andante

Allegro vivo

Allegro quasi presto

Maureen Nelson, violin

Hugh Sung, piano

Sonata for Cello Alone

George Crumb

Fantasia

(b. 1929)

Tema pastorale con variazioni

Toccata

Sophie Shao, cello

Caprice on Danish and Russian Airs, Op. 79

Camille Saint-Saëns

(1835-1921)

Nili Newman, flute Kathy Ann Lord, oboe

Gregory Raden, clarinet Alan Morrison, piano

Maureen Nelson: Student of Yumi Ninomiya Scott
Hugh Sung: Curtis '90
Sophie Shao: Student of David Soyer
Nili Newman: Student of Julius Baker & Jeffrey Khaner
Kathy Ann Lord: Student of Richard Woodhams
Gregory Raden: Student of Donald Montanaro
Alan Morrison: Master's Degree student in Accompanying
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. Prostkoﬀ Memorial Concert Series

Friday 22 January 1993 at 8:00pm in Curtis Hall

♪ Twenty-eighth Student Recital ♪

The Curtis Opera Theatre presents

An Evening of Russian Music

Six Songs, Op. 6

Pyotr Ilich Tchaikovsky

Believe not, friend of mine (Zheng Cao, mezzo) (1840-1893)

A summer love tale (Maria Wood, soprano)

Both painful and sweet (Ruby Philogene, mezzo)

A tear trembles (Michael Dean, baritone)

Why? (Janelle Robinson, soprano)

None but the lonely heart (Ruby Philogene)

Rodolfo Fischer, piano

Six Songs, Op. 4

Sergey Rachmaninoff

Oh no, I beg you, forsake me not (Maria Wood) (1873-1943)

Morning (Ruby Philogene)

In the silence of the secret night (Maria Wood)

Sing not to me, beautiful maiden (Ian de Nolfo, tenor)

O thou, my field (Ian de Nolfo)

How long, my friends (Janelle Robinson)

Julian Milford, piano

→please turn→

Seven Romances, Op. 127

Dmitri Shostakovich

Song of Ophelia (Zheng Cao)

(1906-1975)

Gamayun, the bird of prophecy (Colleen Gaetano, soprano)

We were together (Zheng Cao)

The city sleeps (Maria Wood)

The storm (Colleen Gaetano)

Secret signs (Tamara Hardesty, soprano)

Music (Tamara Hardesty)

Jennifer Gilbert, violin Jeffrey Lastrapes, cello
Julian Milford, piano

Galina Vishnevskaya prepared the program

The singers are students in the Master's Degree in Opera Program
with Mikael Eliassen

Rodolfo Fischer: Conducting student of Otto-Werner Mueller

Julian Milford: Student in the Master's Degree Program

in Accompanying with Dr. Vladimir Sokoloff

Jennifer Gilbert: Student of Jaime Laredo & Yumi Ninomiya Scott

Jeffrey Lastrapes: Student of Orlando Cole

My spirit like a charmed bark doth swim
Upon the liquid waves of thy sweet singing

- Percy Bysshe Shelley

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. Proskoff Memorial Concert Series

Monday 25 January 1993 at 8:00pm in Curtis Hall

♪ Twenty-ninth Student Recital ♪

Trumpet Sonata in D major
Spirituoso
Largo
Vivace

Georg Philipp Telemann
(1681-1767)

Jack Sutte, trumpet
Alan Morrison, piano

Violin Concerto N° 8 in A minor, Op. 47
"Gesangscene"
Allegro molto
Adagio
Allegro moderato

Louis Spohr
(1784-1859)

Marc Yun, violin
Molly Kiser, piano

♪ INTERMISSION ♪

Piano Concerto N° 2 in F minor, Op. 21
Maestoso
Larghetto
Allegro vivace

Frédéric Chopin
(1810-1849)

Angela Au, piano
Amy Cheng, 2nd piano

Jack Sutte: Student of Frank Kaderabek
Alan Morrison: Master's Degree Student in Accompanying
with Dr. Vladimir Sokoloff
Marc Yun: Student of Rafael Druian
Molly Kiser: Student of Peter Serkin
Angela Au: Student of Gary Graffman
Amy Cheng: Student of Claude Frank

"An artist should never lose sight of the thing as a whole.
He who puts too much into details will find that the thread
which holds the whole thing together will break."

- Frédéric Chopin

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. Prostkoff Memorial Concert Series

Wednesday 27 January 1993 at 8:00pm in Curtis Hall

♪Thirtieth Student Recital♪

A Concert for the Amadeus Ball Subscribers

Sonata in F major for Piano, Four Hands, K. 497

Mozart

Adagio - Allegro di molto

Andante

Allegro

Rieko Aizawa, and Ignat Solzhenitsyn

Quintet for Strings in G minor, K. 516

Mozart

Allegro

Minuetto allegretto

Adagio ma non troppo

Adagio - Allegro

Brian Krinke, violin Helen Chang, violin

Alexandra Moellmann, viola Kirsten Docter, viola

Alberto Parrini, cello

♪INTERMISSION♪

Quintet for Clarinet and Strings in A major, K. 581

Mozart

Allegro

Larghetto

Menuetto: Trio I, Trio II

Tema con variazioni (allegro, adagio, allegro)

Victoria Bullock, clarinet

Brian Krinke, violin Sylwia Konopka, violin

Jennifer Stahl, viola Reynard Rott, cello

Johannes Chrysostomus Wolfgangus Theophilus Mozart

was born on 27 January 1756

Rieko Aizawa: Student of Mieczyslaw Horszowski & Peter Serkin
Ignat Solzhenitsyn: Student of Gary Graffman
Helen Chang: Student of Felix Galimir
Brian Krinke: Student of Felix Galimir
Alexandra Moellmann: Student of Michael Tree
Kirsten Docter: Student of Karen Tuttle
Alberto Parrini: Student of Orlando Cole
Victoria Bullock: Student of Donald Montanaro
Sylvia Konopka: Student of Rafael Druian
Jennifer Stahl: Student of Karen Tuttle
Reynard Rott: Student of Orlando Cole

Edward Aldwell prepared the K. 516
Donald Montanaro prepared the K. 581

"If only the whole world could feel the power of harmony."
- W. A. Mozart

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. Prostkoﬀ Memorial Concert Series

Friday 29 January 1993 at 8:00pm in Curtis Hall

♪ Thirty-first Student Recital ♪

Violin Concerto N° 5 in A major, K. 219

Allegro aperto

Adagio

Rondo: tempo di menuetto

Wolfgang Amadeus Mozart

(1756-1791)

Jennifer Gilbert, violin

Rodolfo Fischer, conductor

Symphony Orchestra of the Curtis Institute of Music

Variations on a Rococo Theme, Op. 33

Pyotr Ilich Tchaikovsky

(1840-1893)

Wendy Warner, cello

Rodolfo Fischer, conductor

Symphony Orchestra of the Curtis Institute of Music

♪ INTERMISSION ♪

Piano Concerto N° 21 in C major, K. 467

Mozart

Allegro maestoso (cadenza by Miss Aizawa)

Andante

Allegro vivace assai (cadenza by Miss Aizawa)

Rieko Aizawa, piano

Rodolfo Fischer, conductor

Symphony Orchestra of the Curtis Institute of Music

Sponsored by the Stockton-Rush-Bartol Foundation

Jennifer Gilbert: Student of Jaime Laredo & Yumi Ninomiya Scott
Wendy Warner: Student of Mstislav Rostropovich
Rieko Aizawa: Student of Mieczyslaw Horszowski & Peter Serkin
Rodolfo Fischer: Student of Otto-Werner Mueller

"Music must be an evidence for living."

- Toshiro Mayazumi

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Indira Koch Lisa Kerob Helen Chang Dennis Kim

CELLOS

Jennifer Stahl Daniel Foster Choong-Jin Chang

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1992-1993

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*Recital
Mini-Series*

Marcantonio Barone
Piano

Sunday, January 31
3:00 p.m.

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Marcantonio Barone

Piano

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A-FLAT MAJOR: MODERATO CON ANIMA

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ALLEGRO MODERATO

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ROBERT SCHUMANN

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ERNEST CHAUSSON

(1855-1899)

Intermission

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1. GNOMUS

[PROMENADE]

2. IL VECCHIO CASTELLO

[PROMENADE]

MODEST PETROVITCH MUSSORGSKY

(1839-1881)

3. TUILERIES (DISPUTE D'ENFANTS APRÈS JEUX)
4. BYDLO
[PROMENADE]
5. BALLET OF UNHATCHED CHICKS
6. SAMUEL GOLDENBERG UND SCHMUYLE
[PROMENADE]
7. LIMOGES. LE MARCHÉ (LA GRANDE NOUVELLE)
8. CATACOMBAE (SEPULCRUM ROMANUM)
[CON MORTUIS IN LINGUA MORTUA]
9. HUT ON FOWL'S LEGS (BABA-YAGA)
10. THE GREAT GATE (AT KIEV, THE ANCIENT CAPITAL)

MARCANTONIO BARONE, PIANO

Marcantonio Barone is a 1982 graduate of The Curtis Institute of Music, where he studied with Eleanor Sokoloff. In 1985 he received his Artist Diploma from the Peabody Conservatory of Music as a student of Leon Fleisher. Among Mr. Barone's other distinguished teachers were Susan Starr and Leonard Shure.

A prizewinner at both the 1985 Busoni and 1987 Leeds International Piano Competitions, Mr. Barone made his debut with The Philadelphia Orchestra in 1973 at the age of ten. He has since performed with numerous orchestras including those of St. Louis, Baltimore, Houston, as well as the Concerto Soloists of Philadelphia, the Orquesta Sinfónica Venezuela, the Tianjin Symphony Orchestra in the People's Republic of China, and the City of Birmingham Symphony Orchestra under Simon Rattle in Great Britain. His recital engagements here and abroad have included appearances in New York, Philadelphia, Washington, Chicago, Los Angeles, San Francisco, Hannover and Salzburg, and he has performed at the Ravinia Festival and at San Francisco's Midsummer Mozart Festival. His performances have been broadcast widely throughout America as well as by the BBC in Europe.

Mr. Barone is a member of the Lenape Chamber Ensemble and has performed often with such groups as the Academy Chamber Players and the Richmond Chamber Players, at the Wilmington Music Festival, and as a guest artist on The Philadelphia Orchestra Chamber Music Concerts. He serves as head of the piano department at the Bryn Mawr Conservatory of Music, where he has taught since 1980.

THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, DIRECTOR

1992-93 SEASON



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. Prostkoﬀ Memorial Concert Series

Monday 1 February 1993 at 8:00pm in Curtis Hall

♪Thirty-second Student Recital♪

Prelude and Fugue in D major, S. 532
Prelude and Fugue in B minor, S. 544

Johann Sebastian Bach
(1685-1750)

Paolo Bordignon, organ

Piano Sonata N° 9 in D major, K. 311
Allegro con spirito
Allegro con espressione
Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Wen-Chi Liu, piano

Marietta's Lied
(from The Dead City)
Porgi amor
(from Figaro's Marriage)
Dich teure Halle
(from Tannhäuser)

Erich Wolfgang Korngold
(1897-1957)
Mozart

Richard Wagner
(1813-1883)

Bridgett Hooks, soprano
Julian Milford, piano

Paolo Bordignon: Student of John Weaver
Wen-Chi Liu: Student of Eleanor Sokoloff
Bridgett Hooks: Master's Degree student in the Opera Program
with Mikail Eliassen
Julian Milford: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff

"Nevertheless, the passions, whether violent or not, should never be so expressed as to reach the point of causing disgust; and music, even in situations of the greatest horror, *should never be painful to the ear but should flatter and charm it, and thereby always remain music.*"

- Wolfgang Amadeus Mozart

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. Proskoff Memorial Concert Series

Wednesday 3 February 1993 at 8:00pm in Curtis Hall

♪Thirty-third Student Recital♪

Eight Etudes, Op. 42 (1903)

Alexander Scriabin
(1872-1915)

Variations and Fugue on a Theme of Handel, Op. 24

J. Brahms
(1833-1897)

Leon McCawley, piano

Deh vieni, non tardar
(from Le nozze di Figaro)

Zeffiretti lusinghieri
(from Idomeneo)

Alleluja
(from Exsultate Jubilate)

Wolfgang Amadeus Mozart
(1756-1791)

Mozart

Mozart

Tamara Hardesty, soprano
Julian Milford, piano

Leon McCawley: Student of Eleanor Sokoloff
Tamara Hardesty: Master's Degree student in the Opera Program
with Mikael Eliassen
Julian Milford: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff

"The pianoforte is the most important of all musical instruments:
its invention was to music what the invention of printing was to poetry."

- George Bernard Shaw

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Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

The Symphony Orchestra of The Curtis Institute of Music



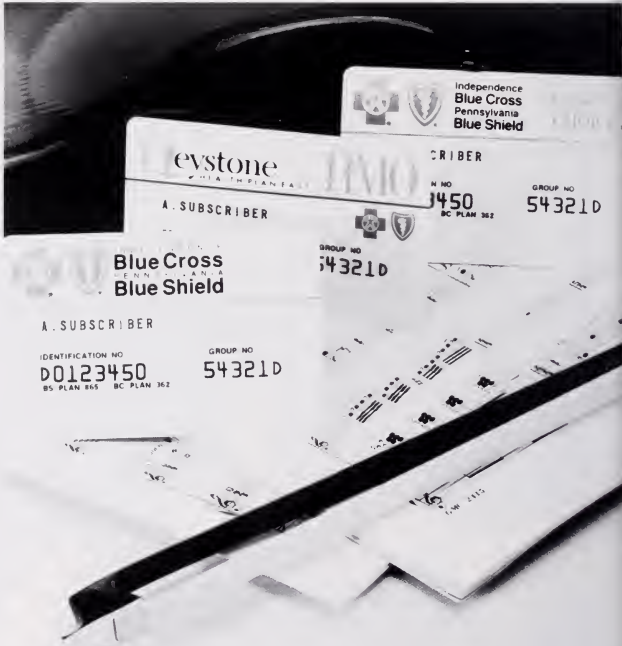
André Previn, *conductor*

Gary Graffman, *piano*

Thursday, February 4

8:00 p.m.

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The Symphony Orchestra of The Curtis Institute of Music

André Previn, conductor

Gary Graffman, piano

tor Berlioz
(1830-1869)

Le Corsaire Overture, Op. 21

l Rorem
(1923)

**Concerto No. 4 for Piano (Left Hand) and Orchestra
World Premiere***

- I 1 Opening Passacaglia
- 2 Tarantella
- 3 Conversation
- II 4 Hymn
- 5 Duet
- 6 Vignette
- III 7 Medley
- 8 Closing Passacaglia

Gary Graffman, piano

Intermission

gei Rachmaninoff
(1873-1943)

Symphony No. 2 in E minor, Op. 27

Largo – Allegro moderato

Allegro molto

Adagio

Allegro vivace

This concert is sponsored by Price Waterhouse

**Commission funded by a grant from the Irving S. Gilmore International Keyboard Festival with additional grants from the National Endowment for the Arts and the Stockton Rush Bartol Foundation*

The Curtis Institute of Music

Gary Graffman, Director

1992-93 Season

André Previn

World-renowned as a conductor, André Previn is also a well-known chamber music and jazz pianist and a composer of orchestral, chamber, stage and film scores. He is conductor laureate of the London Symphony and has served as music director of the orchestras of Los Angeles, Pittsburgh and Houston as well as London's Royal Philharmonic. Mr. Previn regularly appears as guest conductor with the leading orchestras in North America and Europe.

Born in Berlin in 1929, Mr. Previn immigrated with his family to California, where he studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. Before graduating from high school, Mr. Previn began working in Hollywood film studios as an orchestrator and later became a music director of MGM.

In the 1960s, Mr. Previn began concentrating all his efforts on his conducting career and soon became recognized as one of America's leading conductors. He has made numerous television appearances and received two Emmy Award nominations for the PBS television series, *Previn and the Pittsburgh*. A widely recorded artist, Mr. Previn has a discography that currently numbers more than 150 major works.

Gary Graffman

Gary Graffman has had a fifty-six-year association with The Curtis Institute of Music, which began when he was accepted as a piano student in 1936, at the age of seven. Exactly 50 years later, in 1986, he

was appointed Director of this world-renowned conservatory, following such illustrious predecessors as Josef Hofmann, Efrem Zimbalist and Rudolf Serkin.

The academic side of Mr. Graffman's career has developed relatively recently, and for most of his life he was exclusively performer. He made his debut as soloist with The Philadelphia Orchestra and Eugene Ormandy at the age of 18. For the next three decades, Mr. Graffman toured almost constantly, playing with the world's finest orchestras and in recital. His recordings on the CBS and RCA labels include concertos by Tchaikovsky, Rachmaninoff, Prokofiev, Brahms, Chopin and Beethoven with the orchestras of New York, Philadelphia, Cleveland, Chicago and Boston.

In 1979, however, Mr. Graffman's performing career was interrupted by an injury to his right hand. Since then, his concertizing has been limited to the small but brilliant repertoire of works written for the left hand alone. Mr. Graffman's enforced semi-retirement from the keyboard has provided him with remarkable opportunities to expand his horizons. In addition to teaching (he joined the Curtis faculty in 1980), he has wide-ranging interests and is author of the highly praised memoir, *I Really Should Be Practicing*, published by Doubleday in 1981. In 1991, Mr. Graffman was honored by the Commonwealth of Pennsylvania as recipient of the Governor's Arts Award, recognizing him for his many and varied accomplishments as well as for his leadership of Curtis.

Ned Rorem

Ned Rorem has composed three symphonies, six operas, four piano concertos and an array of other works for chamber ensembles, choral forces, music for theater, and hundreds of songs and song cycles. In celebration of his 70th birthday year, a number of "all-Rorem" concerts have been scheduled. In addition to the new piano concerto, Mr. Rorem has composed works for chamber orchestra, tenor and piano, and chorus and organ that will be premiered as part of the current celebration. He will be composer-in-residence at the 1993 Aspen Music Festival.

Mr. Rorem is also the author of twelve books, including five volumes of diaries and collections of lectures and criticism. He studied with Leo Sowerby before enrolling at Curtis in 1943. Among his other teachers were Bernard Wagenaar at Juilliard, Virgil Thomson and David Diamond.

In 1949, Mr. Rorem moved to France, where he remained for almost a decade, welcomed by the leading figures of the artistic and social world of post-war Europe. During his prolific career, Mr. Rorem has received innumerable commissions, awards and international recognition for his music, writing and commentary, including a Pulitzer Prize. He has been a member of the Curtis faculty since 1980.

The Curtis Institute of Music

The Curtis Institute of Music was founded in 1924 by Mary Louise Curtis Bok to train exceptionally gifted young musicians for careers as performing artists on the highest level. It provides full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 169 students from the United States and 24 foreign countries study with the school's celebrated 82-member faculty, which includes Julius Baker, Leon Fleisher, Felix Galimir, Szymon Goldberg, Gary Graffman, Mieczyslaw Horszowski, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Ned Rorem, Aaron Rosand, Mstislav Rostropovich, Peter Serkin and members of the Guarneri Quartet.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 13 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; William Smith, Associate Conductor of The Philadelphia Orchestra; and renowned visiting conductors, the ensemble gives several free concerts throughout the year. Guest conductors who have appeared with the orchestra include Leonard Bernstein, Sergiu Celibidache, Raphael Frühbeck de Burgos, Zubin Mehta, Riccardo Muti, André Previn, Mstislav Rostropovich, Leonard Slatkin and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy 30% of the principal desks.

Program Notes

Berlioz: *Le Corsaire* Overture

The power of literature had almost as strong an attraction for Berlioz as did that of music. In particular Shakespeare and Byron touched him deeply. (*Romeo and Juliet* and *Harold in Italy* are two examples of that literary influence.) The music for *Le Corsaire* Overture had its origins in some student work the composer did at the Conservatory. He reworked it several times in the years before it assumed its final form, taking its name from Byron's poem, *The Corsair*, with its evocation of the sea and the poignance of two lovers, Conrad and Medora. Although Berlioz never gave definite program details about the piece,

there's no mistaking the sea sounds and the suggestion of the lovers.

In one of his great literary achievements, the *Memoirs*, the composer writes of a trip to Rome: "Nor did I ever see St. Peter's without a thrill. It is so grand, so noble, so beautiful, so majestically calm! During the fierce summer heat I used to spend whole days there, comfortably established in a confessional, with Byron as my companion. I sat enjoying the coolness and stillness, unbroken by any sound save the splashing of the fountains in the square outside, which was wafted up to me by an occasional breeze; and there, at my leisure, I sat drinking in that burning poetry. I followed the *Corsair* in his desperate adventures; I adored that inexorable yet tender nature — pitiless yet generous — a

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strange combination of apparently contradictory feelings: love of woman, hatred of his kind."

Rorem: Concerto No. 4 for Piano (Left Hand) and Orchestra

This concerto celebrates the talents of two Curtis alumni: Pulitzer Prize-winning composer Ned Rorem and pianist (as well as present Curtis Director) Gary Graffman. Mr. Graffman, whose international concert career was curtailed in 1979 by an injury to his right hand, has subsequently been forced to restrict his performing to the small body of left-hand piano literature (most of it composed early in this century for Paul Wittgenstein, who lost his right arm to shrapnel in World War I). To expand this limited repertoire and to honor these distinguished alumni, The Curtis Institute of Music invited the composer to write a work with this specific pianist and its own symphony orchestra in mind. Funded by a grant from the Irving S. Gilmore International Keyboard Festival with grants from the National Endowment for the Arts and the Stockton Rush Bartol Foundation, the Rorem Fourth Piano Concerto was composed in twelve weeks, from January 20 to April 10, 1991 in Nantucket and New York City.

"But perhaps," writes Mr. Rorem about this piece, "'Concerto' is too grand a title, connoting as it so often does a virtuosic struggle between soloist and orchestra. Rather, this is an 'entertainment', shaped like a suite.

"The eight movements are channeled

into three larger sections. *Opening Passacaglia*, *Tarantella*, and *Conversation*, each rapid and glittering, comprise the first section, performed with scarcely a pause. All are based on permutations of the same 12-note motive. (Motives — not a tone row in the Schoenbergian sense. My music is profoundly tonal, and so to my ear is all music, tonality being a law of the universe.)

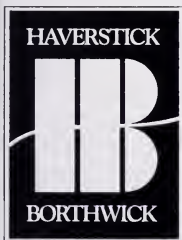
"*Hymn*, *Duet* and *Vignette*, each slow and moody, comprise the second section. *Hymn*, throughout, is a tune in chords played by the soloist, eventually counterpointed by all the violins in unison, and no one else. *Duet* stars a single cello accompanied by the piano. *Vignette*, a single line on the keyboard, is accompanied by winds.

"*Medley* and *Closing Passacaglia* comprise the last section — a free-form cadenza based on most of the preceding material merging into a ground bass (G, D, C, F#) proclaimed by timpani, and growing gradually from a whisper to a roar."

The work is orchestrated for the following instruments: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, bass drum, snare drum, tenor drum, tom-toms, triangle, gong, glockenspiel, anvil, metal plate, marimba, celesta, harp and strings.

Rachmaninoff: Symphony No. 2 in E minor, Op. 27

In 1897 the 24-year-old Rachmaninoff suffered a trauma: the fiasco of his First Symphony's premiere in St. Petersburg. The music critics were unanimous in condemning the work, with the composer César Cui writing that "if there were a



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Conservatory of Music in Hell, Rachmaninoff would have gained First Prize for his symphony." Excessively sensitive, Rachmaninoff not only withdrew the symphony (it would never be performed in his lifetime, although in recent years it has become almost popular), but he also began to withdraw from life, becoming morose and listless, unable to compose. This condition lasted for some time until, in 1901, he went for help to a doctor who was an early practitioner of an analytic form of auto-suggestion. The composer improved to such a degree that he began to write again, producing what was to become his most frequently performed large work, the Second Piano Concerto, which he dedicated to the doctor.

Rachmaninoff was a gifted conductor, and for a time he was conductor of the Imperial Grand Opera in Moscow, a task he found constricting, leaving him little time for composing. He resigned in 1906 and moved, with his wife and infant daughter, to a small, secluded house in Dresden, where he remained for two years in virtual seclusion. He wrote there his First Piano Sonata, the symphonic poem, *The Isle of the Dead*, fragments of an opera, *Mona Vanna* (which he never finished), and the Symphony No. 2. He conducted the first performance of the symphony in St. Petersburg on February 8, 1908, to great acclaim. In December the symphony won the coveted Glinka Prize (Second Prize went to Alexander Scriabin's *Poem of Ecstasy*). This success was repeated the following February in Moscow.

The composer made his first tour of America in the 1909-1910 season, appearing as pianist and conductor. For the tour he brought not only his new Third Piano Concerto — which he performed in New York with both Damrosch and Gustav Mahler — but also the Second Symphony, conducting its American premiere on November 26, 1909, with the nine-year-old Philadelphia Orchestra. This symphony has come to rival in popularity the last three symphonies of Tchaikovsky.

At one of the early performances, the well-known Boston critic, Philip Hale, wrote: "The reasons for the popularity of this symphony are not far to seek. The themes are eminently melodious, and some of them are of singular beauty; there is rich coloring; there is impressive sonority; there are frequent and sharp contrasts in sentiment, rhythm, expression; there is stirring vitality. Mr. Rachmaninoff in this symphony is romantic in the old and accustomed forms. He does not surprise or perplex by experiments in harmony; his form is essentially academic and traditional. Here is another case of new wine in old leather bottles, but first the bottles were put in thorough order, patched, strengthened, cleaned."

— Howard Kornblum

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Monday 8 February 1993 at 8:00pm in Curtis Hall

♪ Thirty-fourth Student Recital ♪

Flute Sonata in A minor

Allegro

Poco adagio

Allegro

Carl Philipp Emanuel Bach

(1714-1788)

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Albert Franz Doppler

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Nili Newman, flute

Louis Menendez, piano

Sonata for Piano and Cello in F major, Op. 99

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Allegro vivace

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Allegro molto

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Piano Concerto N° 22 in E♭ major, K. 482

Wolfgang Amadeus Mozart

Allegro

(1756-1791)

Andante

Allegro

Angela Au, piano

Meng-Chieh Liu, 2nd piano



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- Friedrich Nietzsche

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. Prostkoﬀ Memorial Concert Series

Tuesday 9 February 1993 at 8:00pm in Curtis Hall

♪Thirty-fifth Student Recital♪

Duo for Flute and Piano

Flowing

Poetic, somewhat mournful

Lively, with bounce

Aaron Copland

(1900-1990)

Demarre McGill, flute

Paolo Bordignon, piano

Sonata N° 8 for Piano and Violin

in G major, Op. 30/3

Allegro assai

Tempo di menuetto - ma molto moderato e grazioso

Allegro vivace

Ludwig van Beethoven

(1770-1827)

Heather Conner, piano Nurit Bar-Josef, violin

♪INTERMISSION♪

Ballade for Flute and Piano

Frank Martin

(1890-1974)

Catherine Hunter Hays, flute

~~Alan Morrison~~, piano

Meng-Chieh Liu, piano

Violin Concerto in A minor, Op. 82

Moderato

Andante

Allegro

Alexander Glazounov

(1865-1936)

Judy Lin, violin

Meng-Chieh Liu, piano

Demarre McGill: Student of Julius Baker & Jeffrey Khaner
Paolo Bordignon: Organ student of John Weaver
Nurit Bar-Josef: Student of Aaron Rosand
Heather Conner: Student of Eleanor Sokoloff
Catherine Hunter Hays: Student of Julius Baker & Jeffrey Khaner
Alan Morrison: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff
Judy Lin: Student of Rafael Druian
Meng-Chieh Liu: Student of Claude Frank

"The purpose of music is to draw toward a total exaltation
in which the individual mingles, losing his
consciousness in a truth immediate."

- Iannis Xenakis

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Robert and Edith L. Prostkoﬀ Memorial Concert Series

Wednesday 10 February 1993 at 8:00pm in Curtis Hall

♪Thirty-sixth Student Recital♪

Märchenbilder, Op. 113

Robert Schumann

Nicht schnell

(1810-1856)

Lebhaft

Rasch

Langsam mit melancholischem Ausdruck

Vinciane Béranger, viola

Maya Weltman, piano

Sonata for Flute and Piano

Bohuslav Martinu

Allegro moderato

(1890-1959)

Adagio

Allegro poco moderato

Demarre McGill, flute

Louis Menendez, piano

♪INTERMISSION♪

Violin Concerto in D major, Op. 35

Pyotr Ilich Tchaikovsky

Allegro moderato

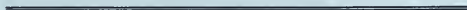
(1840-1893)

Canzonetta: Andante

Finale

Hilary Hahn, violin

Molly Kiser, piano



Vinciane Béranger: Student of Karen Tuttle
Maya Weltman: Student of Seymour Lipkin
Demarre McGill: Student of Julius Baker & Jeffrey Khaner
Louis Menendez: Staff Pianist
Hilary Hahn: Student of Jascha Brodsky
Molly Kiser: Student of Peter Serkin

"Music is the sole domain in which man realizes the present."

- Igor Stravinsky

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. Prostkoﬀ Memorial Concert Series

Friday 12 February 1993 at 8:00pm in Curtis Hall

♪Thirty-seventh Student Recital♪

Graduation Recital: Elissa Lee Koljonen

Sonatenatz

Johannes Brahms
(1833-1897)

Sonata for Piano and Violin N° 3 in D minor, Op. 108

Brahms

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

Sonata for Violin Alone, Op. 27/2

Eugène Ysaÿe
(1858-1931)

"Obsession"

Elissa Lee Koljonen, violin

Robert Koenig, piano

♪INTERMISSION♪

Divertimento for Violin and Piano

Igor Stravinsky
(1882-1971)

Cantabile

Niccolo Paganini
(1782-1840)

La campanella

Paganini

Elissa Lee Koljonen, violin

Robert Koenig, piano

Elissa Lee Koljonen: Graduating student of Aaron Rosand
Robert Koenig: Curtis '90

"... what can be more strange, than that the rubbing of a
little Hair and Cat-gut together, shou'd make such a mighty
alteration in a Man that sits at a distance?"

- Jeremy Collier

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Robert and Edith L. Prostkoff Memorial Concert Series

Monday 15 February 1993 at 8:00pm

♪Thirty-eighth Student Recital♪

Orchestral music by the Curtis Composition Class

Members of the Symphony Orchestra of
The Curtis Institute of Music

Overture to "The Inquisitive Prince"

Eric Sessler
(b. 1969)

Rodolfo Fischer, conductor

Short Symphony

Adagio - Allegro

Adagio

Allegro - con moto - Lontano - Vivo - Adagio molto maestoso

Ishmael Wallace
(b. 1971)

Ya-Hui Wang, conductor

Piano Concerto

David Horne
(b. 1970)

David Horne, piano
Rodolfo Fischer, conductor

♪INTERMISSION♪

Short Pieces

Fanfare

Meditation

Song

Dance

Jonathan Holland
(b. 1974)

Takao Kanayama, conductor

Remembrance of Things Past

Andrew Seth Jacobs
(b. 1975)

Takao Kanayama, conductor

Eric Sessler: Student of Ned Rorem
Ishmael Wallace: Student of David Loeb
David Horne: Student of Ned Rorem
Jonathan Holland: Student of Ned Rorem
Andrew Seth Jacobs: Student of David Loeb
Rodolfo Fischer: Student of Otto-Werner Mueller
Ya-Hui Wang: Student of Otto-Werner Mueller
Takao Kanayama: Student of Otto-Werner Mueller

"Good music resembles something. It resembles the composer."

- Jean Cocteau

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Robert and Edith L. Prostkoff Memorial Concert Series

Wednesday 17 February 1993 at 8:00pm in Curtis Hall

♪ Thirty-ninth Student Recital ♪

Ma Mère l'Oye (1910)

Pavane de la Belle au bois dormant

Petit Poucet

Laideronette, impératrice des Pagodes

Les entretiens de la Belle et de la Bête

Le jardin féerique

Maurice Ravel

(1875-1937)

Souvenirs: Ballet Suite, Op. 28

Waltz - Schottische -

Pas de deux - Two-step -

Hesitation-Tango - Galop

Samuel Barber

(1910-1981)

Leon McCawley and Julian Milford, piano, 4 hands

Sonata for Piano and Violin

Nº 2 in A major, Op. 100

1 Allegro cantabile 2 Andante tranquillo

3 Allegretto (quasi andante)

Johannes Brahms

(1833-1897)

Rieko Aizawa, piano Steven Copes, violin

♪ INTERMISSION ♪

Agrestide for Flute and Piano (1942)

Eugène Bozza

(b. 1905)

Nili Newman, flute
Louis Menendez, piano

Trio Nº I in D minor, Op. 49

Molto allegro ed agitato

Andante con moto tranquillo

Scherzo: leggiero e vivace

Allegro assai appassionato

Felix Mendelssohn

(1809-1847)

Leila Josefowicz, violin Sophie Shao, cello
Angela Au, piano

Leon McCawley: Student of Eleanor Sokoloff
Julian Milford: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff
Steven Copes: Student of Aaron Rosand
Rieko Aizawa: Student of Mieczyslaw Horszowski & Peter Serkin
Nili Newman: Student of Julius Baker & Jeffrey Khaner
Louis Menendez: Staff pianist
Leila Josefowicz: Student of Jascha Brodsky & Jaime Laredo
Sophie Shao: Student of David Soyer
Angela Au: Student of Gary Graffman

Jeffrey Khaner prepared the Roussel
Felix Galimir prepared the Mendelssohn

"Look out! Be on your guard because alone of all the arts,
music moves all around you."

- Jean Cocteau

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Robert and Edith L. Prostkoﬀ Memorial Concert Series

Friday 19 February 1993 at 8:00pm in Curtis Hall

♪Fortieth Student Recital♪

Graduation Recital: Julian Milford

From the Spanish Song Book

Sacred Songs

Mühevoll komm ich und beladen

Die ihr schwebet

Nun wandre, Maria

Ach, des Knaben Augen

Herr, was trägt der Boden hier

Hugo Wolf

(1860-1903)

Secular Songs

Klinge, klinge mein Pandero

Treibe nur mit Lieben Spott

In den Schatten meiner Locken

Alle gingen, Herz, zu Ruh

Blindes Schauen

Sagt, seid ihr es, feiner Herr

Auf dem grünen Balkon

Ich fuhr über Meer

Mögen alle bösen Zungen sagen

Schmerzliche Wonnen und wonnige Schmerzin

Komm, O Tod

Bedeckt mich mit Blumen

Wenn du zu den Blumen gehst

Geh, Geliebter, geh jetzt

Heather Dials, soprano Michael Dean, bass-baritone

Julian Milford, piano

Heather Dials: Student of Margaret Poyner
Michael Dean: Master's Degree student in the Opera Program
with Mikael Eliassen
Julian Milford: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff & Susan Starr

Mikael Eliassen prepared the songs

"Poetry is the true source of my music."

- Hugo Wolf

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Robert and Edith L. Proskoff Memorial Concert Series

Sunday 21 February 1993 at 3:00pm in Curtis Hall

♪Forty-first Student Recital♪

Roger Scott's Doublebass Class

Sonata in G major, Op. 1/6

Andante - Allegro - Grave - Allegro

Benedetto Marcello

(1686-1739)

Burke Shaw, doublebass

Hiroko Sasaki, piano

Sonata N° 5 in E minor

Largo - Allegro ma non troppo -

Largo (doloroso) - Allegro con spirito

Antonio Vivaldi

(1678-1741)

Heather Miller, doublebass

Heather Conner, piano

Concerto in E major

Allegro moderato - Adagio - Allegro

Karl Ditters von Dittersdorf

(1739-1799)

Juan Carlos Peña Cueva

Paolo Bordignon, piano

Intermezzo Op. 9

Scherzo Op. 32

Reinhold Gliere

(1875-1956)

Christopher A. Chlumsky, doublebass

Kamel Boutros, piano

Duetto for Violoncello and Doublebass

Giaocchino Rossini

(1792-1868)

Pitnarry Shin, cello Reid Anderson, doublebass



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Robert and Edith L. Prostkoﬀ Memorial Concert Series

Monday 22 February 1993 at 8:00pm in Curtis Hall

♪Forty-second Student Recital♪

Graduation recital: Janet Wang

Violin Sonata in G minor

Giuseppe Tartini

Adagio - Non troppo presto - Largo

(1692-1770)

Sonata N° 9 for Piano and Violin

Ludwig van Beethoven

in A major, Op. 47 "Kreutzer"

(1770-1827)

Adagio sostenuto

Andante con variazioni

Finale (presto)

Janet Wang, violin

Sophie Yu, piano

♪INTERMISSION♪

Sonata in B♭ major for Violin Aone

Francesco Geminiani

Adagio - Vivace - Affettuoso - Allegro

(1687-1762)

Scottish Fantasy

Max Bruch

Introduzione

(1838-1920)

Adagio cantabile

Allegro

Andante sostenuto

Finale: allegro guerriero

Janet Wang, violin

Sophie Yu, piano



Janet Wang: Student of Aaron Rosand
Sophie Yu: Student of Seymour Lipkin

"Music is the electrical soil in which the spirit
lives, thinks, and invents."

-Ludwig van Beethoven

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Robert and Edith L. Prostko Memorial Concert Series

Wednesday 24 February 1993 at 8:00pm in Curtis Hall

♪Forty-third Student Recital♪

Sonata for Piano and Violin N° 1 in D major, Op. 12/1

Ludwig van Beethoven
(1770-1827)

Allegro con brio

Andante con moto

Allegro

Sylwia Konopka, violin

Hiroko Sasaki, piano

Trio for Piano, Violin, and Horn in E♭ major, Op. 40

Johannes Brahms
(1833-1897)

Andante

Scherzo: allegro

Adagio mesto

Finale: allegro con brio

Indira Koch, violin Sandra Swanson, horn

Leon McCawley, piano

♪INTERMISSION♪

Sonata in B♭ major, Op. 106 (1817-1818)

Beethoven

Allegro

Scherzo: Assai vivace - Presto - Prestissimo - Tempo I - Presto - Tempo I

Adagio sostenuto: Appassionato a con molto sentimento

Largo - Un poco più vivace - Tempo I - Allegro - Tempo I - Prestissimo

Allegro risoluto - Poco adagio - Tempo I

Ignat Solzhenitsyn, piano

Sylvia Konopka: Student of Rafael Druian
Hiroko Sasaki: Student of Leon Fleisher
Indira Koch: Student of Aaron Rosand
Sandra Swanson: Student of Myron Bloom
Leon McCawley: Student of Eleanor Sokoloff
Ignat Solzhenitsyn: Student of Gary Graffman

Karen Tuttle prepared the Brahms

"There are only two kinds of music; German music and bad music."

- H. L. Mencken

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Howard Kornblum, Director of Concert Division

SWEENEY TODD

CAROUSEL
CANDIDE

THE MOST HAPPY FELLA

KISS ^{WE} KATE

A LITTLE NIGHT MUSIC

The Curtis
Institute of Music
Opera Theatre
presents

Arias & Barcaroles:
The American Scene

Wednesday, February 24

Friday, February 26

Saturday, February 27

Sunday, February 28

THE CURTIS
OPERA
THEATRE

The Curtis Institute of Music

The Curtis Institute of Music was founded in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest level. It provides full-tuition scholarships for all its students, attracting the finest young musicians from the United States and 24 foreign countries. In addition to undergraduate degrees in performance, composition and conducting, it offers the degree of master of music in opera and in accompanying.



The Curtis Institute of Music Vocal Studies Department

<i>Head of Opera & Voice Departments</i>	Mikael Eliasen
<i>Administrator & Production Manager</i>	Ralph Batman
<i>Make-up</i>	Marcie Bazell
<i>Italian Diction*</i>	Alessandra Bonamore-Graves
<i>Stage Combat & Fencing</i>	Payson Burt
<i>History of Opera & Singing</i>	Wayne Conner
<i>Diction Coach</i>	Robert Cowart
<i>Stagecraft</i>	Dorothy Danner
<i>Movement</i>	Jennie Diggs
<i>Alexander Technique</i>	Robin Gilmore
<i>German Diction*</i>	Ilse Hawrysz
<i>Stagecraft</i>	Rhoda Levine
<i>Voice Coach</i>	David Lofton
<i>Voice Teacher*</i>	Marlena Kleinman Malas
<i>Staff Pianist</i>	Louis Menendez
<i>Opera & Voice Coach</i>	Susan Nowicki
<i>Principal Opera Coach</i>	Danielle Orlando
<i>Voice Teacher*</i>	Margaret Poyner
<i>French Diction*</i>	Therese Casadesus Rawson
<i>Opera & Voice Coach</i>	Donald St. Pierre
<i>Voice Coach</i>	Vladimir Sokoloff
<i>Visiting Voice Teacher</i>	Galina Vishnevskaya

*Voice Program



Production Staff

<i>Music Director</i>	<i>Music Preparation</i>	<i>Scenic & Costume</i>
Mikael Eliasen	Susan Nowicki	<i>Coordinator</i>
	Donald St. Pierre	Ralph Batman
	Louis Menendez	
<i>Stage Director</i>	<i>Rehearsal Pianist</i>	<i>Lighting Designer</i>
Dorothy Danner	Louis Menendez	George McMahon
		<i>Make-up</i>
		Marcie Bazell

The Curtis Institute of Music
Opera Theatre

presents

*Arias & Barcaroles:
The American Scene*



Music Director

Stage Director

Pianists

Lighting Designer

Scenic & Costume Coordinator

Mikael Eliassen

Dorothy Danner

Louis Menendez

Susan Nowicki

Donald St. Pierre

George McMahon

Ralph Batman



Wednesday, February 24

Friday, February 26

Saturday, February 27

Sunday, February 28

8:00 p.m.

The Curtis Opera Studio



The Curtis Institute of Music

Gary Graffman, Director

1992-93 Season

Candide

Music by Leonard Bernstein

Lyrics by Richard Wilbur, John Latouche & Stephen Sondheim

Life Is Happiness Indeed; The Best of All Possible Worlds

Voltaire/Pangloss	Shuler Hensley
Candide	Keith Alexander Bolves
Cunegonde	Christina Bouras
Paquette	Zheng Cao
Maximilian	Ted Christopher
Baron	Derrick Lawrence
Baroness	Colleen Gaetano
Soldiers	Heather Dials, Donald Marrazzo, Janelle Robinson

This World; You Were Dead You Know; I Am Easily Assimilated

Candide	Keith Alexander Bolves
Cunegonde	Christina Bouras
Old Lady	Rinat Shaham
Issachar, the Jew	Donald Marrazzo
Grand Inquisitor	Ted Christopher
Voltaire/Pangloss	Shuler Hensley
Three Dons	Ted Christopher, Derrick Lawrence, Donald Marrazzo

Donald St. Pierre, *pianist*

Sweeney Todd

Music & Lyrics by Stephen Sondheim

The Worst Pies in London

Mrs. Lovett	Zheng Cao
Mr. Todd	Shuler Hensley

Susan Nowicki, *pianist*

Of Mice and Men

Music & Libretto by Carlisle Floyd

I'm Lookin' for Curley

Curley's Wife	Tamara Hardesty
Candy	Derrick Lawrence
Men	Keith Alexander Bolves, Kamel Boutros, Ted Christopher, Donald Marrazzo

Susan Nowicki, *pianist*

Kiss Me, Kate

Music & Lyrics by Cole Porter

I Hate Men

Were Thine That Special Face

Katherine	Janelle Robinson
Petruchio	Shuler Hensley
Baptista	Donald Marrazzo

Louis Menendez, *pianist*

The Boys from Syracuse

Music by Richard Rodgers, Lyrics by Lorenz Hart

Sing for Your Supper

Adriana	Christina Bouras
Luciana	Tamara Hardesty
Luce	Zheng Cao

Donald St. Pierre, *pianist*

West Side Story

Music by Leonard Bernstein

Lyrics by Stephen Sondheim

Tonight

Maria	Janelle Robinson
Tony	Keith Alexander Bolves
Anita	Bavat Marom
Riff	Ted Christopher
Bernardo	Kamel Boutros

Louis Menendez, *pianist*


10-minute intermission


The Frogs

Music & Lyrics by Stephen Sondheim

Invocation

Instructions to the Audience

Christina Bouras, Kamel Boutros, Zheng Cao, Ted Christopher, Heather Dials,
Colleen Gaetano, Shuler Hensley, Derrick Lawrence, Bavat Marom,
Donald Marrazzo, Janelle Robinson, Rinat Shaham

Louis Menendez, *pianist*

Street Scene

Music by Kurt Weill

Lyrics by Langston Hughes

We'll Go Away Together

Sam Keith Alexander Bolves

Rose Tamara Hardesty

Susan Nowicki, *pianist*

Carousel

Music by Richard Rogers

Lyrics by Oscar Hammerstein, 2d

If I Loved You

Julie Colleen Gaetano

Billy Kamel Boutros

Donald St. Pierre, *pianist*

The Most Happy Fella

Music & Lyrics by Frank Loesser

Abbondanza

Giuseppe	Keith Alexander Bolves
Ciccio	Donald Marrazzo
Pasquale	Ted Christopher

Louis Menendez, *pianist*

Susannah

Music & Libretto by Carlisle Floyd

Act II, Scene 3

Susannah	Heather Dials
Bitch	Derrick Lawrence

Susan Nowicki, *pianist*

A Little Night Music

Music & Lyrics by Stephen Sondheim

A Weekend in the Country

Petra	Rachel Mondanaro
Anne	Tamara Hardesty
Fredrik	Kamel Boutros
Frederika	Christina Bouras
Charlotte	Janelle Robinson
Carl-Magnus	Ted Christopher
Henrik	Donald Marrazzo
Desiree	Colleen Gaetano

with

Keith Alexander Bolves, Zheng Cao, Heather Dials, Shuler Hensley,
Derrick Lawrence, Donald Marrazzo, Janelle Robinson, Rinat Shaham

Pianists:

Louis Menendez
Susan Nowicki
Donald St. Pierre



Biographies

Mikael Eliassen, Music Director

An internationally-noted coach and accompanist, Mr. Eliassen joined the faculty of The Curtis Institute of Music in 1986 and has been Head of Vocal Studies since 1989. Mr. Eliassen has held master classes in vocal literature at the Chautauqua Summer School, the Cleveland Institute of Music, the San Francisco Opera's Young Artist Program, the University of Brisbane, the University of Seoul, the Jerusalem Music Center, and the National Opera Theatre in Prague. As an accompanist Mr. Eliassen has made many recordings and has toured extensively in Europe, Russia, the Orient, Australia, Israel and North America. He has collaborated with such internationally renowned vocal artists as Elly Ameling, Betty Allen, Tom Krause, Robert Merrill, Florence Quivar, John Shirley-Quirk and Theodor Uppman, to name a few. In addition to his responsibilities at Curtis, Mr. Eliassen is also Artistic Director of the International Centre for Opera and Vocal Arts in Belgium.

Dorothy Danner, Stage Director

A Curtis faculty member since 1990, Dorothy Danner has staged productions with major opera companies throughout the United States, including Houston, Detroit, Miami, Cleveland, Syracuse and Minnesota. She currently serves as co-director of the Glimmerglass Opera Young Artists' Program and has taught in the apprentice programs at Chautauqua, Lake George and Miami operas. Ms. Danner has directed a number of Curtis Productions, including Dominick Argento's *Postcard from Morocco* and, most recently, the Philadelphia premiere of Copland's *The Tender Land*.

George McMahon, Lighting Designer

George McMahon has been lighting shows in the Philadelphia area for over 16 years. He has illuminated productions for such diverse companies as Waves (Jazz Dance Company), Children's Ballet Theatre, Philadanco and The Walnut Street Theatre. He has held the position of Technical Director of the Bluett Theatre at St. Joseph's University for the past 15 years. *Arias & Barcaroles* marks Mr. McMahon's 16th production for The Curtis Institute of Music.

Ralph Batman, Scenic & Costume Coordinator

In addition to being a seasoned arts administrator and stage manager, Ralph Batman has designed productions for St. Joseph's University, LaSalle Music Theatre, American Theatre Arts for Youth and several small equity theaters in Ohio, Kentucky, Illinois and Indiana. Mr. Batman joined the staff of The Curtis Institute of Music in 1988.



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Robert and Edith L. Prostko Memorial Concert Series

Friday 26 February 1993 at 8:00pm in Curtis Hall

♪Forty-fourth Student Recital♪

Quartet in F major, K. 590

Allegro moderato

Allegretto

Menuetto

Allegro

Wolfgang Amadeus Mozart

(1756-1791)

Lisa-Beth Lambert, violin Yuki MacQueen, violin

Alexandra Moellmann, viola Julie Regan, cello

Andante Favori, WoO 57

Ludwig van Beethoven

(1770-1827)

Piano Sonata in C minor, Op. III (1821/22)

Beethoven

Maestoso: Allegro con brio ed appassionata

Arietta: Adagio molto semplice e cantabile

Leon McCawley, piano

♪INTERMISSION♪

Sonata for Solo Viola Op. 25/1 (1922)

Paul Hindemith

(1895-1963)

Breit Viertel (attaca) - Sehr frisch und straff -

Sehr langsam - Rasendes Zeitmass - Langsam mit viel Ausdruck

Vinciane Béranger, viola

Quartet N° 8 in C minor, Op. 110 (1960)

Dmitri Shostakovich

(1906-1975)

Largo

Allegro molto

Allegretto

Largo

Largo

Lisa-Beth Lambert, violin Yuki MacQueen, violin

Alexandra Moellmann, viola Julie Regan, cello

Lisa-Beth Lambert: Student of Jaime Laredo & Yumi Ninomiya Scott
Yuki MacQueen: Student of Jascha Brodsky & Arnold Steinhardt
Alexandra Moellmann: Student of Michael Tree
Julie Regan: Curtis '92
Leon McCawley: Student of Eleanor Sokoloff
Vinciane Béranger: Student of Karen Tuttle

Felix Galimir prepared the quartets

"Music is the fourth great material want of our nature -
first food, then raiment, then shelter, then music."

- Christian Nestell Bovor

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is supported by the estate of Robert Prostkoff

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Robert and Edith L. Prostkoﬀ Memorial Concert Series

Monday 1 March 1993 at 8:00 p.m. in Curtis Hall

♪ #Forty-Fifth Student Recital ♪

Concerto No. 4 in D

Allegro Moderato; Andante; Rondo (Allegro)

W.A. Mozart

(1756-1791)

Jasmine Lin, violin

Molly Kiser, piano

Alternanza

Paul-Baudouin Michel

(b. 1930-)

Jasmine Lin, violin

Ishmael Wallace, piano

Sonata for Viola and Piano

Impetuoso; Vivace; Adagio-Allegro

Rebecca Clarke

(1886-1979)

Choong-Jin Chang, viola

Molly Kiser, piano

Pastorales de Noel

L'étoilé; Les Mages; La Vierge et

L'enfant; Entrée et Danse des Bergers

André Jolivet

(1905-1974)

Nadine Hur, flute John Fekete, bassoon

Katerina Englichova, harp

Jasmine Lin: Student of Jascha Brodsky and Jaime Laredo
Molly Kiser: Student of Peter Serkin
Ishmael Wallace: Student of Seymour Lipkin
Choong-Jin Chang: Student of Joseph de Pasquale
Nadine Hur: Student of Julius Baker and Jeffrey Kahner
John Fekete: Student of Bernard Garfield
Katerina Englichova: Student of Marilyn Costello

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Robert and Edith L. Prostkoﬀ Memorial Concert Series

Tuesday 2 March 1993 at 5:00 p.m. in Curtis Hall

♯Forty-Sixth Student Recital ♭

Suite for Harp, Op. 83

Overture

Toccata

Nocturne

Fugue

Hymn (St. Denio)

Benjamin Britten

(1913-1976)

Katerina Englichova, harp

Sonata No. 4 for Violin and Piano, Op. 23

Presto

Andante scherzoso, piu allegretto

Allegro molto

L.V. Beethoven

(1770-1827)

Yung-Hsiang Wang, violin

Amy I-Lin Cheng, piano

Katerina Englichova: Student of Marilyn Costello
Yung-Hsiang Wang: Student of Rafael Druian
Amy I-Lin Cheng: Student of Claude Frank

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Robert and Edith L. Prostkoff Memorial Concert Series

Tuesday 2 March 1993 at 8:00 p.m. in Curtis Hall

♪ #Forty-Seventh Student Recital ♪

Sonata for Double Bass and Piano

Paul Hindemith
(1895-1963)

Allegretto

Scherzo

Molto Adagio, Lied

Reid Anderson, double bass

Meng-Chieh Liu, piano

Rhythm Song

Paul Smadbeck

William Wozniak, percussion

Trio for Piano, Oboe and Bassoon

Francis Poulenc
(1899-1963)

Presto

Andante

Rondo

Glenn Einschlag, bassoon Kathy Lord, oboe

Maya Weltman, piano

INTERMISSION

Concerto for Violin and Orchestra
in D major , Op. 62

L.V. Beethoven
(1770-1827)

Allegro ma non troppo

Larghetto

Rondo

Jennifer Gilbert, violin
Ignat Solzhenitsyn, piano

Reid Anderson: Student of Roger Scott
Meng-Chieh Liu: Student of Claude Frank
William Wozniak: Student of Michael Bookspan
Glenn Einschlag: Student of Bernard Garfield
Kathy Lord: Student of Richard Woodhams
Maya Weltman: Student of Seymour Lipkin
Jennifer Gilbert: Student of Jaime Laredo & Yumi Ninomiya Scott
Ignat Solzhenitsyn: Student of Gary Graffman

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Robert and Edith L. Prostko Memorial Concert Series

Wednesday 3 March 1993 at 8:00 p.m. in Curtis Hall

♪ #Forty-Eighth Student Recital ♪

Sonata for Violin and Piano
in D Major, Op. 94

Sergei Prokofiev
(1891-1953)

Moderato
Scherzo
Andante
Allegro con brio

Ellen de Pasquale, violin
Rieko Aizawa, piano

Cello Sonata in G minor, Op. 19

Sergei Rachmaninoff
(1873-1943)

Lento-allegro moderato
Allegro scherzando
Andante
Allegro mosso

Sophie Shao, cello
Angela Au, piano

INTERMISSION

Polonaise-Fantasie, Op. 61

Frédéric Chopin
(1810-1849)

Symphonic Études, Op. 13

Robert Schumann
(1810-1856)

Anthony Hewitt, piano

Ellen de Pasquale: Student of Jascha Brodsky
Rieko Aizawa: Student of Mieczyslaw Horszowski & Peter Serkin
Sophie Shao: Student of David Sawyer
Angela Au: Student of Gary Graffman
Anthony Hewitt: Student of Claude Frank

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Robert and Edith L. Prostko Memorial Concert Series

Friday 5 March 1993 at 8:00 p.m. in Curtis Hall

♪ #Forty-Ninth Student Recital ♪

Chamber Orchestra Concert

Rodolfo Fischer, conductor

Der Schwanendreher (1935)

Concerto after old Folksongs for Viola and Small Orchestra

Paul Hindemith

(1895-1963)

I. "Zwischen Berg und Tiefem Tal"

II. "Nun laube, Lindlein, laube!"

III. Variationen "Seid ihr nicht der Schwanendreher?"

Tatjana Mead, viola

Appalachian Spring (Ballet for Martha)

Suite for 13 instruments (1944)

Aaron Copland

(1900-1990)

INTERMISSION

Three orchestral songs (taken from Seven
Early Songs - 1928)

Alban Berg

(1885-1935)

Schilflied - Song amongst the Reeds (Lenau)

Traumgekrönt - A Crown of Dreams (Rilke)

Die Nachtigall - The Nightingale (Storm)

Janelle Robinson, soprano

Variaciones Concertantes (1953)

Alberto Ginastera

(1916-1983)

Violins:	Katrine Buvarp Helen Chang Jennifer Gilbert Jennifer Haas Indira Koch Liza Kerob Sara Kreston Juliet Kurtzman Yuki Mac Queen Janet Wang Ming Yang	Flutes:	Nadine Hur Elizabeth Ostling
		Oboe:	Kathy Lord
		Clarinets:	Sam Cavaziel Gregory Raden
		Bassoons:	Glenn Einschlag Michelle Fenton
Violas:	Vinciane Beranger Tatjana Mead Alexandra Moellman Jennifer Stahl	Horns:	Carey Potts Patrick Pridemore Sandra Swanson
Cellos:	John Koen Jeff Lastrapes Reynard Rott	Trumpet:	Jack Sutte
		Trombones:	Paul Bryan James Clark
Doublebasses:	Daniel McDougall Juan Carlos Pena	Percussion/ Timpani:	Anthony Lafargue
Harp:	Katerina Englichova		

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season, 1992/1993

The Robert and Edith L. Prostkoff Memorial Concert Series

at 8:00 p.m. in Curtis Hall

Student Recital

Monday 15, 1993 8:00 pm Curtis Hall

Fiftieth Student Recital

Selections from Ten Blake Songs

Infant Joy

A Poison Tree

The Piper

The Lamb

Ah! Sunflower

Eternity

Ralph Vaughan Williams

(1872-1958)

Rachel Mondanaro, mezzo-soprano

Kathy Lord, oboe

Image Books I and II

Claude Debussy

(1862-1918)

Barcarolle

Frédéric Chopin

(1810-1849)

Angela Au, piano

INTERMISSION

Trio in C minor, Op. 101, No. 3

Allegro energico

Presto non assai

Andante grazioso

Allegro molto

Johannes Brahms

(1833-1897)

Marc Insun Yun, violin Arash Amini, cello

Amy I-Lin Cheng, piano

Rachel Mondanaro: Student of Marlana Malas
Kathy Lord: Student of Richard Woodhams
Angela Au: Student of Gary Graffman
Marc Insun Yun: Student of Rafael Druian
Arash Amini: Student of David Soyer
Amy I-Lin Cheng: Student of Claude Frank

Brahms Trio coached by Felix Galimir

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season, 1992/1993

The Robert and Edith L. Prostkoﬀ Memorial Concert Series

Tuesday 16 March 1993 at 8:00 p.m. in Curtis Hall

Fifty-first Student Recital

Sonata No. 1 in G minor

J.S. Bach
(1685-1750)

Adagio
Fuga
Siciliano
Presto

Jasmine Lin, violin

Sonata for Clarinet and Bassoon

Francis Poulenc
(1899-1963)

Allegro
Romance
Finale

Gregory Raden, clarinet
Glenn Einschlag, bassoon

Concerto de Camera pour flute,
cor anglais et piano

Arthur Honegger
(1892-1955)

Allegretto amabile
Andante
Vivace

Catherine Hunter Hays, flute Lelie Ann Resnick, english horn
Brian Krinke, piano

INTERMISSION

Second Rhapsody

Béla Bartok
(1881-1945)

Lassu
Friss

Jasmine Lin, violin
Julian Milford, piano

Sonata No. 4 for Piano

Sergei Prokofiev
(1891-1953)

Tamara Stefanovic, piano

Jasmine Lin: Student of Jascha Brodsky
Gregory Raden: Student of Donald Montanaro
Glenn Einschlag: Student of Bernard Garfield
Catherine Hunter Hays: Student of Julius Baker & Jeffrey Khaner
Lelie Ann Resnick: Student of Richard Woodhams
Brian Krinke: Student of Felix Galimir
Julian Milford: Student of Vladimir Sokoloff & Susan Starr
Tamara Stefanovic: Student of Claude Frank

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season, 1992/1993

The Robert and Edith L. Proskoff Memorial Concert Series

Wednesday 17 March 1993 at 8:00 p.m. in Curtis Hall

Fifty-Second Student Recital

Andante and Hungarian Rondo, Op. 35

Carl Maria von Weber
(1786-1826)

Michelle Fenton, bassoon
Amy I-Lin Cheng, piano

Fantasie in C major, Op. 17

Robert Schumann
(1810-1856)

Durchaus phantastisch und
leidenschaftlich vorzutragen
Massig
Langsam getragen

Amy I-Lin Cheng, piano

INTERMISSION

Kindertotenlieder (Rüchert)

Gustav Mahler
(1860-1911)

- Nun will die Sonn' so hell aufgeh'n
- Nun seh' ich wohl, warum so dunkle Flammen
- Wenn dein Mütterlein tritt zur Tür herein
- Oft denk' ich, sie sind nur ausgegangen
- In diesem Wetter, in diesem Braus

Bavat Marom, mezzo soprano
David Lofton, piano

Piano Sonata No. 26 in
E-flat major, Op. 81a "Les Adieux"

Ludwig van Beethoven
(1770-1827)

Adagio-allegro (Les Adieux)
Andante espressivo (L'Absence)
Vivacissimamente (Le Retour)

Ballade No. 4 in F minor, Op. 52

Frédéric Chopin
(1810-1849)

Ye Zhu, piano

Michelle Fenton: Student of Bernard Garfield
Amy I-Lin Cheng: Student of Claude Frank
Bavat Marom: Student of Joan Patenaude
David Lofton: Faculty
Ye Zhu: Student of Gary Graffman

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season, 1992/1993

The Robert and Edith L. Prostkoﬀ Memorial Concert Series

Friday 19 March 1993 at 8:00 p.m. in Curtis Hall

Fifty-Third Student Recital

Suite for Viola and Piano (1919)

Ernest Bloch
(1880-1959)

Lento-allegro-moderato

Allegro ironico

Lento

Molto vivo

Alexandra Moellmann, viola

Chie Nagatani, piano

Sonata No. 1 for Violin and Piano (1920)

Ernest Bloch

Agitato

Molto quieto

Moderato

Indira Koch, violin

Julian Milford, piano

INTERMISSION

Piano Quintet No. 1 (1924)

Ernest Bloch

Agitato

Andante mistico

Allegro energico

Elissa Koljonen, violin Jasmine Lin, violin

Kirsten Docter, viola Jeffrey Lastrapes, cello

Leon McCawley, piano

Alexandra Moellmann: Student of Michael Tree
Chie Nagatani: Student of Vladimir Sokoloff & Susan Starr
Indira Koch: Student of Aaron Rosand
Julian Milford: Student of Vladimir Sokoloff & Susan Starr
Leon McCawley: Student of Eleanor Sokoloff
Elissa Koljonen: Student of Aaron Rosand
Jasmine Lin: Student of Jascha Brodsky
Kirsten Docter: Student of Karen Tuttle
Jeffrey Lastrapes: Student of Orlando Cole

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

1992-1993
THE CURTIS ALUMNI SOCIETY
OF GREATER PHILADELPHIA
IN COOPERATION WITH
THE CURTIS INSTITUTE OF MUSIC

*Recital
Mini-Series*

Marilyn Costello
Harp

Jeffrey Khaner
Flute

Sunday, March 21
3:00 p.m.

CURTIS HALL
1726 LOCUST STREET • PHILADELPHIA, PA

A Recital Mini-Series

Marilyn Costello
Harp

Jeffrey Khaner
Flute

SONATA IN C MAJOR FOR FLUTE AND CLAVIER, K. 14

W.A. MOZART

ALLEGRO

ALLEGRO

MENUETTO

JEFFREY KHANER, FLUTE
MARILYN COSTELLO, HARP

THEME AND VARIATIONS, H. XVII:5

JOSEF HAYDN
TR. CARLOS SALZEDO

GAVOTTE FROM *IPHIGENIA IN AULIS*

CHRISTOPH W. VON GLUCK
TR. CARLOS SALZEDO

MENUET FROM SUITE OF EIGHT DANCES

CARLOS SALZEDO

VARIATIONS ON A THEME IN ANCIENT STYLE

CARLOS SALZEDO

THEME

DOUBLE

BOURRÉE

STACCATI

BUTTERFLY

CHORDS AND FLUXES

JUMPS

TRILLS

SCALES AND ARPEGGIOS

CONCLUSION

MARILYN COSTELLO, HARP

Intermission

BOOK OF HOURS: EIGHT PIECES FOR FLUTE AND HARP

NED ROREM

1. MATINS (NOCTURNE)
2. LAUDS (SUNRISE)
3. PRIME (6 A.M.)
4. TERCE (MID-MORNING)
5. SEXT (NOON)
6. NONE (MID-AFTERNOON)
7. VESPERS (EVENSONG)
8. COMPLINE (NIGHTFALL)

JEFFREY KHANER, FLUTE
MARILYN COSTELLO, HARP

"MIRAGE" AND "INQUIETUDE"
FROM FIVE POETICAL STUDIES

CARLOS SALZEDO

"TANGO" AND "RHUMBA"
FROM SUITE OF EIGHT DANCES
MARILYN COSTELLO, HARP

CARLOS SALZEDO

MARILYN COSTELLO, HARP

Marilyn Costello, retired Principal Harpist of The Philadelphia Orchestra, is a 1949 graduate of The Curtis Institute of Music, where she studied with Carlos Salzedo. In 1945, while still a student, Ms. Costello joined The Philadelphia Orchestra as second harpist and was appointed Principal Harpist the following season. She joined the Curtis faculty in 1961, succeeding Mr. Salzedo upon his death. Ms. Costello has appeared as soloist and recording artist in the United States and Europe. Her recording of the Mozart Flute and Harp Concerto won the Phonographic Critics Award of Italy in 1965. She has also performed as soloist numerous times with The Philadelphia Orchestra and has participated as soloist in some of the world's most prestigious music festivals.

JEFFREY KHANER, FLUTE

Jeffrey Khaner joined The Philadelphia Orchestra in 1990 as Principal Flutist, a position he previously held with the Cleveland Orchestra, which he joined when he was 23. A faculty member at The Curtis Institute of Music since 1985, Mr. Khaner studied with Jeanne Baxtresser in Montreal, and continued his studies with Julius Baker at The Juilliard School, where he graduated with honors in 1980. Before joining the Cleveland Orchestra, Mr. Khaner served as Co-Principal Flutist of the Pittsburgh Symphony and Principal Flutist of the Mostly Mozart Festival in New York and the Atlantic Symphony in Halifax, Canada. He has appeared as soloist with The Philadelphia Orchestra and the Cleveland Orchestra as well as with the Mostly Mozart Festival, the Montreal Symphony Orchestra and the Atlantic Symphony.

THE CURTIS INSTITUTE OF MUSIC
GARY GRAFFMAN, DIRECTOR
1992-93 SEASON



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season, 1992/1993

The Robert and Edith L. Prostkoff Memorial Concert Series

Monday 22 March 1993 at 8:00 p.m. in Curtis Hall

Fifty-Fourth Student Recital

Michi

Keiko Abe
(b. 1942)

Ryan Leveille, marimba

Concerto No. 2 in D minor, Op. 22

Henri Wieniawski
(1835-1880)

Allegro moderato
Romance
Allegro con fuoco

Marc Yun, violin
Molly Kiser, piano

INTERMISSION

Variations for One String on a theme
from Rossini's "Moses in Egypt"

Niccolo Paganini
(1782-1840)

Juan Carlos Pena Cueva, double bass
Wen-Chi Liu, piano

Concerto in G minor, Op. 26

Max Bruch
(1838-1920)

Allegro moderato
Adagio
Finale

Leila Josefowicz, violin
Chie Nagatani, piano

Ryan Leveille: Student of Michael Bookspan
Marc Yun: Student of Rafael Druian
Molly Kiser: Student of Peter Serkin
Juan Carlos Pena Cueva: Student of Roger Scott
Wen-Chi Liu: Student of Eleanor Sokoloff
Leila Josefowicz: Student of Jaime Laredo & Jascha Brodsky
Chie Nagatani: Student of Vladimir Sokoloff & Susan Starr

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season, 1992/1993

The Robert and Edith L. Prostkoﬀ Memorial Concert Series

Tuesday 23 March 1993 at 8:00 p.m. in Curtis Hall

Fifty-Fifth Student Recital

Selected Songs

Sergei Rachmaninoff
(1873-1943)

Daisies, Op. 38, No. 3
In the silent night, Op. 4, No. 3
O, do not grieve!, Op. 14, No. 8
As fair as day in blaze of noon, Op. 14, No. 9
For a life of pain I have giv'n my love, Op. 8, No. 4
I wait for thee, Op. 14, No. 1

Rachel Mondanaro, mezzo soprano
Alan Morrison, piano

Piano Trio No. 2 in E minor, Op. 67

Dmitri Shostakovich
(1906-1975)

Andante
Allegro con brio
Largo
Allegretto

Alexander Kerr, violin Reynard Rott, cello
Chie Nagatani, piano

INTERMISSION

Suite No. 2 for Two Pianos, Op. 17

Sergei Rachmaninoff
(1873-1943)

Introduction
Waltz
Romance
Tarantella

Alan Morrison, piano
Chie Nagatani, piano

Rachel Mondanaro: Student of Marlena Malas
Alan Morrison: Student of Vladimir Sokoloff & Susan Starr
Alexander Kerr: Curtis Graduate, 1992
Reynard Rott: Student of Orlando Cole
Chie Nagatani: Student of Vladimir Sokoloff & Susan Starr

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THE CURTIS INSTITUTE OF MUSIC
Gary Graffman, Director
Sixty-ninth Season, 1992/1993
The Robert and Edith L. Prostkoff Memorial Concert Series
Wednesday 24 March 1993 at 8:00 p.m. in Curtis Hall
Fifty-Sixth Student Recital

Fugue, Op. 68

Robert Schumann
(1810-1856)

Four Movements from Suite for Three Trombones
(Transcribed by Ostrander)

George F. Handel
(1685-1759)

Total Eclipse
Ah, let me weep
My Father, me thinks I see
Sound an alarm

Triptyque

Fernand Des Prez

Paul Jacob Bryan, trombone James C. Clark, trombone
W. Barry McCommon, trombone

Concerto No. 2 in A major, Op. 14

Karl Davidoff
(1838-1889)

Allegro
Andante
Allegro con brio

Daniel Lee, cello
Pei-Yao Wang, piano

Paul Jacob Bryan: Student of Glenn Dodson
James C. Clark: Student of Glenn Dodson
W. Barry McCommon: Student of Glenn Dodson
Daniel Lee: Student of Mstislav Rostropovich
Pei-Yao Wang: Student of Gary Graffman

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season, 1992/1993

The Robert and Edith L. Proskoff Memorial Concert Series

Friday 26 March 1993 at 8:00 p.m. in Curtis Hall

Fifth-Seventh Student Recital

Chamber Orchestra Concert
Dr. Ford Lallerstedt, conductor

Overture to "Die Zauberflöte", K. 620

Wolfgang A. Mozart
(1756-1791)

Cantata No. 201, Der Streit zwischen Phoebus und Pan

J.S. Bach
(1685-1750)

- I. Chorus: Geschwinde, ihr wirbelnden Winde
- II. Recitative: Und du bist doch so unverschämt und frei
- III. Aria: Patron, das macht der Wind
- IV. Recitative: Was braucht ihr euch zu zanken?
- V. Aria: Mit Verlangen drück ich deine zarten Wangen
- VI. Recitative: Pan, rücke deine Kehle nun in wohlgestimmte Falten
- VII. Aria: Zu Tanze, zu Sprunge, so wackelt das Herz
- VIII. Recitative: Nunmehr Richter Her!
- IX. Aria: Phoebus, deine Melodie
- X. Recitative: Komm, Midas, sage du nun an
- XI. Aria: Pan ist Meister
- XII. Recitative: Wie, Midas, bist du toll?
- XIII. Aria: Aufgeblasne Hitze
- XIV. Recitative: Du guter Midas, geh nun hin
- XV. Chorus: Labt das Herz, ihr holden Saiten

Rebecca Robbins, soprano Bavat Marom, mezzo soprano

Keith Alexander, tenor Tracey Welborn, tenor

Ted Christopher, baritone Kamel Boutros, baritone

INTERMISSION

Overture to "Alceste"

Jean Baptiste Lully
(1632-1687)

Symphony No. 20 in D major, K. 133

Wolfgang A. Mozart
(1756-1791)

Allegro
Andante
Menuetto
(Allegro)

Violins:	Nurit Bar-Josef	Flutes:	Catherine Hunter Hays
	Helen Chang		Nadine Hur
	Steven Copes		
	Ellen de Pasquale		Oboes: Alexandra Knoll
	Jennifer Gilbert		Lelie Resnick
	Jennifer Haas		
	Elita Kang		Clarinets: Samuel Caviezel
	Dennis Kim		Gregory Raden
	Sarah Kreston		
	Brian Krinke		Bassoons: John Fekete
Violas:	Hee-Jin Leem		Michelle Rosen
	Yuko Naito	Horns:	
	Maureen Nelson		Carey Potts
	Ming Yang		Patrick Pridemore
	Vinciane Beranger		Trumpets: Kevin Cobb
	Che-Yen Chen		Jason Gamer
	Tatjana Mead		Jack Sutte
	Alexandra Moellmann		
Cellos:	Jeffrey Lastrapes	Trombones:	Paul Bryan
	Reynard Rott		James Clark
	Pitnarry Shin		James Nova
	Margaret Tobola		
Doublebasses:	Reid Anderson	Timpani:	Ryan Leveille
	Christopher Chlumsky		
	Daniel McDougail		

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Cantata No. 201
Der Streit zwischen Phoebus und Pan (1731)
Johann Sebastian Bach
Libretto by Picander

CAST:	Momus	Rebecca Robbins	Soprano
	Mercurius	Bavat Marom	Mezzo-soprano
	Timolus	Keith Alexander	Tenor
	Midas	Tracey Welborn	Tenor
	Pan	Ted Christopher	Baritone
	Phoebus	Kamel Boutros	Baritone

- I. **Chorus:** Return ye, return ye, ye whirling tornadoes, back, back altogether, back into your den. Let your din there loud be sounding, and your echo there resounding, and your echo there resounding, that our air be still again.
- II. **Phoebus:** Are you so bold as now with me to vie, to look me in the face and say, that you could ever sing the half as well as I? **Pan:** And who is there will say me nay? The woodnymphs throng to listen to my song, the forest speeds to hear the pipe of seven reeds which I my very self invented; nor has a single one dissented: all cry when for the dance I call; "Pan sings by far the best of all". **Phoebus:** For nymphs you may be right, perhaps; but Gods are more exacting, for them your flute is hopeless, quite. **Pan:** The moment I begin to play, the mountains are dancing, the beasts all are gay, the very branches too are bending, and even in the Heavens a rapturous commotion starts; the birds come near with eager hearts, to learn the secret of my singing. **Momus:** Come, listen now to Pan, our greatest singer, God or man!
- III. **Momus:** Ha-ha! Just blame the wind! That men brag without a cent that the world accepts, content, every tale that men invent. That the foolish ones are wise, fortune blind in both her eyes, just blame the wind!
- IV. **Mercurius:** What need is there to quarrel? Since neither one of you will budge, the fairer plan, it seems to me, will be for each of you to choose a judge, and on his verdict both agree; speak up, determine ye. **Phoebus:** 'Tis Timolus here shall judge for me, **Pan:** and on my side will I have Midas. **Mercurius:** Come here, my friends, and stand beside us for now will come the test to see which one can sing the best.
- V. **Phoebus:** Filled with yearning, to thy side as I returning, sweetest, fairest hyacinth! Eyes as lovely as the morning, like two stars thy brow adorning, thou art sun and soul to me. Art sun and soul, thou art sun and soul to me.

- VI. **Momus:** Pan, lift your voice and sing with zest, 'tis now your turn to follow. **Pan:** I'll do my very best to prove superior to great Apollo.
- VII. **Pan:** 'Tis dancing and singing that quickens our hearts. When a tune becomes too grand, and too hard to understand, all our joy at once departs.
- VIII. **Mercurius:** Well, judges, which has won? **Timolus:** My judgment is an easy one, the truth is readily apparent that Phoebus wins the prize and is the victor. Pan sings for woods and plains, and gives to nymphs delight and pleasure, but yet so fair are Phoebus' noble strains to them his flute can never measure.
- IX. **Timolus:** Phoebus, all thy melodies were by grace itself engendered. He who but perceives this art, how its beauty moves the heart, has to wonderment surrendered.
- X. **Pan:** Come, Midas, tell now everyone how I have done. **Midas:** Ah, Pan! Thou leavest me no doubt; thy lovely music so doth charm me. I know it every note by heart throughout; and I will spend delightful, happy hours in teaching it to forest flowers. Now Phoebus' song was too ornate; but yours, the kind to captivate and utterly disarm me.
- XI. **Midas:** Pan is master, I'll attest. Phoebus is the one who loses, for my ear unerring chooses Pan as very much the best. Pan is manifestly very much the best.
- XII. **Momus:** Why, Midas, are you mad? **Mercurius:** What thus has turned your mind askew? **Timolus:** (I always knew he was a silly lad). **Phoebus:** Say, what ought I to do with you? Transform you into a raven? Or have you skinned and scalped and shaven? **Midas:** Ah! Do not now be thus severe, and just because I have so poor an ear? **Phoebus:** Well then, these asses ears will I award you. **Mercurius:** The recompense of imbecile impertinence. **Pan:** Well! If you'd only had the sense to let alone this altercation! **Midas:** From this day forth I do not favor arbitration.
- XIII. **Mercurius:** Puffed up pride expanding, lacking understanding, gets the tinkling dunce's bonnet, wears the asses ears. Gets the tinkling bonnet wears the asses ears. He who never pulled an oar, yet would venture from the shore, will likely turn over 'mid laughter and jeers.
- XIV. **Momus:** Now Midas dear, be kind and good, take heart, endure your humble lot with patience, and sleep contented in the wood, with all your asinine relations. For nowadays so oft a fool is taken for a prudent man, although his brains befit a mule; 'tis such as these, that make the members of your clan. Come, Phoebus, take your lyre, we all are waiting, your songs above all else are captivating.
- XV. Cheer the heart with sweetest music, flute and viol, harp and voice. Heed not scoffing, scornful glances, charming art the world entrances, makes the very Gods rejoice.



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season, 1992/1993

The Robert and Edith L. Prostkoff Memorial Concert Series

Saturday 27 March 1993 at 8:00 p.m. in Curtis Hall

Fifty-Eighth Student Recital

Chamber Orchestra Concert

Ya-Hui Wang, conductor

Holberg Suite for String Orchestra, Op. 40

Edvard Grieg
(1843-1907)

Preludium
Sarabande
Gavotte
Air
Rigaudon

Concerto No. 10 for Two Pianos &
Orchestra in E-flat major, K. 365

Wolfgang A. Mozart
(1756-1791)

Allegro
Andante
Rondeaux: Allegro

Angela Au, piano Pei-Yao Wang, piano

INTERMISSION

Concerto for Piano and Orchestra, Op. 54

Robert Schumann
(1810-1856)

Allegro affettuoso
Intermezzo: Andantino grazioso
Allegro vivace

Meng-Chieh Liu, piano

Violins:	Nurit Bar-Josef Katrine Buvarp Ellen de Pasquale Sydney Guo* Liza Kerob Indira Koch Sylvia Konopka Sarah Kreston Julie Kurtzman Lisa Lee Hee-Jin Leem Judy Lin Maureen Nelson Rachel Segal* Ming Yang	Doublebasses:	Reid Anderson Eric Gronfor** Heather Miller Juan Carlos Pena
		Flutes:	Nadine Hur Demarre McGill
		Oboes:	Kathy Ann Lord Rossen Milanov
		Clarinets:	Victoria Bullock Samuel Cavierzei
		Bassoons:	John Fekete Michelle Fenton
Violas:	Che-Yen Chen Kirsten Docter Hui Liu Alexandra Moellmann Burchard Tang*	Horns:	Karen Mendocha Chi-Zong Wang
		Trumpets:	Jason Gamer Jack Sutte
Cellos:	Arash Amini Kristin Ostling** Sophie Shao Pitnarry Shin Pei-Yu Wang*	Timpani:	Anthony LaFargue

* Guest Artist

** Curtis Graduate

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season, 1992/1993

The Robert and Edith L. Prostkoﬀ Memorial Concert Series

Sunday 28 March 1993 at 3:00 p.m. in Curtis Hall

Fifty-Ninth Student Recital

Concerto for Trumpet (1948)

Henri Tomasi
(1901-1971)

Vif
Nocturne (Andante)
Final (Allegro vivo)

Jack Sutte, trumpet
Alan Morrison, piano

Sonata "Après la lecture de Dante"

Franz Liszt
(1811-1886)

Sonata No. 32 in C minor, Op. 111

Ludwig van Beethoven
(1770-1827)

Maestoso
Arietta
Allegro con brio ed appassionato
Adagio molto semplice e cantabile

Laura Mikkola, piano

Jack Sutte: Student of Frank Kaderabek
Alan Morrison: Student of Vladimir Sokoloff & Susan Starr
Laura Mikkola: Student of Gary Graffman

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Howard Kornblum, Director of Concert Division

Katrine Buvarp: Student of Rafael Druian
Indira Koch: Student of Aaron Rosand
Jennifer Stahl: Student of Karen Tuttle
Jeffrey Lastrapes: Student of Orlando Cole
Wei-Pin Kuo: Student of Jascha Brodsky & Jaime Laredo
Sylvia Konopka: Student of Rafael Druian
Sei-Fei Cheng: Student of Karen Tuttle
Alberto Parrini: Student of David Soyer
Meng-Chieh Liu: Student of Claude Frank

"The painter turns a poem into a painting; the
musician sets a picture to music."

- Robert Schumann

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoff Memorial Concert Series

Tuesday 30 March 1993 at 8:00pm in Curtis Hall

♪ Sixty-first Student Recital ♪

Yūran for Percussion Quartet (1992)

David Loeb

Lento

(b. 1939)

Allegro risoluto

Lento

Allegro

Ryan Leveille, marimba David Paroby, glockenspiel & tam-tam

Anthony Lafargue, vibraphone & mokusho

William Wozniak, gong, crotales, & cymbals

Quatuor pour la fin du temps (1941)

Olivier Messiaen

Liturgie de cristal

(1908-1992)

Vocalise, pour l'Ange qui annonce la fin du temps

Abîme des oiseaux

Intermède

Louange à l'Éternité de Jésus

Danse de la fureur, pour les sept trompettes

Fouillis d'arcs-en-ciel pour l'Ange qui annonce la fin du temps

Louange à l'Immortalité de Jésus

Brian Krinke, violin Gregory Raden, clarinet

Alberto Parrini, cello Rieko Aizawa, piano

The four percussionists are students of Michael Bookspan
Brian Krinke: Student of Felix Galimir
Gregory Raden: Student of Donald Montanaro
Alberto Parrini: Student of David Soyer
Rieko Aizawa: Student of Mieczyslaw Horszowski & Peter Serkin

Michael Bookspan prepared the Loeb
Felix Galimir prepared the Messiaen

"My secret desire of enchanted gorgeousness in harmony has pushed me towards those swords of fire, those sudden stars, those flows of blue-orange lavas, those planets of turquoise, those violet shades, those garnets of long-haired arborescence, those wheelings of sounds and colors in a jumble of rainbows . . ."
- Olivier Messiaen

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Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 31 March 1993 at 8:00pm

♪Sixty-second Student Recital♪

Fantasia for Flute and Organ

Jarod Beyers
(b. 1971)

Elizabeth Anne Ostling, flute Jarod Beyers, organ

Assobio a Jato (The Jet Whistle) 1950

Heitor Villa Lobos
(1887-1959)

1 Allegro ma non troppo 2 Adagio 3 Vivo

Elizabeth Anne Ostling, flute Reynard Rott, cello

Seven Arias with Trumpet Solo

Alessandro Scarlatti

Nº 1 Si suoni la tromba

(1660-1725)

Nº 6 Mio tesoro per te more

Let the bright seraphim

George Frideric Handel

(from Samson)

(1685-1750)

~~Rebecca R. Robbins, soprano~~

~~Kevin Cobb, trumpet Paolo Bordignon, harpsichord~~

♪INTERMISSION♪

Fantasy in C major for Violin and Piano, D. 934

Franz Schubert
(1797-1828)

Andante molto

Allegretto

Andantino

Allegro vivace

Ayako Yoshida, violin

Anthony Hewitt, piano

Sponsored by ADVANTA Corporation

Elizabeth Anne Ostling: Student of Julius Baker & Jeffrey Khaner
Jarod Beyers: Student of John Weaver
Reynard Rott: Student of Orlando Cole
Rebecca R. Robbins: Student of Margaret Poyner
Kevin Cobb: Student of Frank Kaderabek
Paolo Bordignon: Organ student of John Weaver
Ayako Yoshida: Student of Jaime Laredo & Yumi Ninomiya Scott

"A truly creative musician is capable of producing,
from his own imagination, melodies that are more
authentic than folklore itself."

- Heitor Villa Lobos

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

Friday 2 April 1993 at 8:00pm in Curtis Hall

♪Sixty-third Student Recital♪

Trio in D major, Op. 70/1
Allegro vivace e con brio
Largo assai ed espressivo
Presto

Ludwig van Beethoven
(1770-1827)

Janet Wang, violin Juyeon Song, cello
Patty Park, piano

Seven Arias with Trumpet Solo
Nº 1 Si suoni la tromba
Nº 6 Mio tesoro per ti moro

Alessandro Scarlatti
(1660-1725)

Let the bright seraphim
(from Samson)

George Frideric Handel
(1685-1759)

Rebecca R. Robbins, soprano
Kevin Cobb, trumpet Paolo Bordignon, harpsichord
Joey Amini, cello

♪ INTERMISSION ♪

Suite Nº 2 for Two Pianos, Op. 17 (1901)
Introduction
Waltz
Romance
Tarantella

Sergei Rachmaninoff
(1873-1943)

Chie Nagatani, piano Alan Morrison, piano

Patty Park: Student of Eleanor Sokoloff
Janet Wang: Student of Aaron Rosand
Juyeon Song: Student of Orlando Cole
Rebecca R. Robbins: Student of Margaret Poyner
Kevin Cobb: Student of Frank Kaderabek
Paolo Bordignon: Organ student of John Weaver
and harpsichord student of Lionel Party
Joey Amini: Student of David Soyer
Chie Nagatani: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff
Alan Morrison: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff

Orlando Cole prepared the Beethoven

"Music is enough for a lifetime -
but a lifetime is not enough for music."

- Sergei Rachmaninoff

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

The University of Pennsylvania Department of Music
and

The Curtis Institute of Music
present

A PROGRAM OF NEW MUSIC
Richard Wernick, conductor

Sunday, April 4, 1993 at 8:00pm
The Curtis Institute of Music, 1726 Locust Street

Concourse and Discourse

Robert Patterson

Dreamscapes

Andrian Pervazov

I. The Outer Dream - A Forgotten Ritual

II. The Middle Dream - Neojazzical

III. The Inner Dream - A Zen Study of F-sharp

-intermission-

A Prayer for the Days of Awe

Boaz Ben-Moshe

Remains of the Silence

Pierre Jalbert

THE CURTIS INSTITUTE CHAMBER ORCHESTRA

VIOLIN

Ming Yang
Yuki MacQueen
Lisa Kerob
Maureen Nelson
Dennis Kim
Hee-Jin Leem

VIOLA

Alexandra Moellmann
Tatjana Mead

CELLO

Margaret Tobola
Joey Amini

DOUBLE BASS

Reid Anderson

FLUTE, ALTO FLUTE, PICCOLO

Demarre McGill

OBOE, ENGLISH HORN

Kathy Lord

CLARINET, BASS CLARINET

Samuel Caviezel

BASSOON

John Fekete

HORN

Tracy Clark

TRUMPET

Jason Gamer

TROMBONE

Chris Clark

PERCUSSION

Tony Lafargue
William Wozniak

BIOGRAPHIES AND PROGRAM NOTES

ROBERT PATTERSON received his Bachelor's degree from Oberlin College in 1979 and a Master of Music from Memphis State University in 1982. He is an active horn player and composer. His horn teachers were Robert Fries and Richard Dolph. He has studied composition with George Crumb, Richard Wernick, Jay Reise, Joe Wood, John Baur, and Donald Freund. He received the 1990 Distinguished Composer of the Year award from the Music Teachers National Association, and he has received other grants and awards including Meet the Composer and ASCAP Standard Awards. His recent compositions include *New World Landscapes* for two pianos, *Quartet* for natural horn, violin, viola and cello, and *Concourse and Discourse* for large chamber ensemble. Mr. Patterson is currently in residence at the University of Pennsylvania where he is at work on a PhD in music composition. He also has been the manager of a group developing PC-based hotel software for Holiday Inns, and his interest in computers has led him to become an expert on the technology of computer assisted music notation.

"**con-course n 1** : an act or process of coming together and merging **2** : a meeting produced by voluntary or spontaneous coming together

dis-course n 1 : verbal interchange of ideas; *esp* : CONVERSATION **2 a** : formal and orderly and usually extended expression of thought on a subject **b** : connected speech or writing" (R. Patterson)

ANDRIAN PERVAZOV graduated from the Academy of Music, Sofia, Bulgaria in 1991 with concentrations in composition and musicology. He is currently working on his PhD in composition at the University of Pennsylvania where his teachers in composition have included George Crumb, Richard Wernick, and Jay Reise. His background and interests cover a wide area from ancient Mesopotamia to alternative rock music to multimedia and computer networks. In January, 1993, he was Associate Artist in residence at the Atlantic Center for the Arts in New Smyrna Beach, Florida, where he studied multimedia and interactive music software with Morton Subotnick and extended vocal techniques with Joan La Barbara.

"*Dreamscapes* was written in the fall of 1992. The three movements represent three possible stages in the creation and development of a virtual reality, each of them with its distinctive ethos, references and gestures. Thus, *The Outer Dream* is evocative and ritualistic, *The Middle Dream*, ironic and theatrical, whereas *The Inner Dream* follows the intellectual tradition of Zen by trying to enter the "gateless gate" of perception in the never ending quest for the hidden essence of things bygone and things to come." (A. Pervazov)

BOAZ BEN-MOSHE was born in 1962 in Tel Aviv, Israel. His musical studies included piano, guitar, music theory, and ear-training. After three years of army service in the Israel Defense Forces, Mr. Ben-Moshe was accepted to the department of composition at the Rubin Academy of Music in Jerusalem, where he studied composition, music theory, and guitar. His teachers included Mark Kopytman, Zvi Avni, and Menachem Zur. He earned a Bachelor's degree and an Artist Diploma in composition. Ben-Moshe's music has been performed in Jerusalem and Tel Aviv and broadcast on Israeli radio and television. Currently Mr. Ben-Moshe is a doctoral candidate in the composition department at the University of Pennsylvania, where he has studied with George Crumb, Richard Wernick, Jay Reise, and James Primosh. He combines his composition work with performances of Jewish and Israeli music, as well as jazz.

"*A Prayer for the Days of Awe* is built upon the concept of integration. In a one-movement piece I have integrated the chamber and orchestral potentials of the ensemble. The material of this piece is drawn from both tonality and atonality. The tonal elements have been inspired by a tune taken from the Jewish service of the Days of Awe (the time period between "Rosh Hashanah" and "Yom Kippur"), thus injecting music from old Jewish heritage into that of a contemporary mode." (B. Ben-Moshe)

BIOGRAPHIES AND PROGRAM NOTES (cont.)

PIERRE JALBERT was born in 1967 in Manchester, New Hampshire, and later moved to Vermont where he studied piano and composition with Arlene Cleary. He graduated from Oberlin Conservatory in 1989, where he received a degree in both composition and piano performance. That same year, he received the Javits Fellowship from the U.S. Department of Education which enabled him to further his studies at the University of Pennsylvania. He was a composition fellow at the Tanglewood Music Center during the summer of 1992, where he studied with John Harbison. Currently, he is a PhD candidate at the University of Pennsylvania where his teachers include George Crumb, James Primosch, Richard Wernick, and Jay Reise. His compositions have received awards from BMI, ASCAP, the Society of Composers, Inc., and most recently, the Bearns Prize in Composition from Columbia University. He has recently completed an orchestral commission from the New York Youth Symphony entitled *The Joyful Mysteries* which was premiered at Carnegie Hall on December 6, 1992.

"The title *Remains of the Silence* refers to the idea of a musical gesture which gradually fades into silence. This device serves as a reference throughout the piece. Though conceived as one large form, the work is divided into three contrasting sections. The first section is formed around perpetual motion-like figures upon which extended, lyrical lines are built. Gradually, the "frantic element" in this music takes over and retains its momentum until suddenly fading away into the silence, thus preparing the way for the second section. The slow and mysteriously brooding second section gradually builds in tension and leads directly into an improvisatory-like third section. Formed around a repeating percussion ostinato, this third section acts as a kind of group improvisation, based on earlier materials in the piece, played over the percussion ostinato. Eventually, this "improvisation" ends and a return of the materials from the first section concludes the work." (P. Jalbert)

Special thanks to Eric. J. Bruskin and Goldman, Sachs, & Company for help in funding this concert.

Thanks also to Robert Fitzpatrick, Richard Zuch, and Vera Bruestle of the Curtis Institute of Music.



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 5 April 1993 at 8:00pm

♪Sixty-fourth Student Recital♪

Graduation Concert: Ishmael Emmett Wallace

Sonata in A \flat major, Op. 26

Andante con variazioni

Scherzo: allegro molto

Marcia funebre sulla morte d'un eroe

Allegro

Ludwig van Beethoven

(1770-1827)

Impressions of Chinese Instruments

1 Ku Cheng (zither) 2 Ti (flute)

3 P'i Pa (lute) 4 San Hsien (banjo)

David Loeb

(b. 1937)

Ishmael Emmett Wallace, piano

♪INTERMISSION♪

Prelude and Fugue in A \flat major

(from Well-Tempered Clavier, Bk. II)

Johann Sebastian Bach

(1685-1750)

Novelette Op. 21/8

Robert Schumann

(1810-1856)

Regard de l'Esprit de joie

(from Vingt Regards sur l'enfant Jésus)

Olivier Messiaen

(1908-1992)

Ishmael Emmett Wallace, piano

Ishmael Emmett Wallace: composition student of David Loeb,
piano student of Seymour Lipkin

"When music and courtesy are better understood and
appreciated, there will be no war."

- Confucius

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

Wednesday 7 April 1993 at 8:00pm in Curtis Hall

♪Sixty-fifth Student Recital♪

Dream of the Cherry Blossoms

Keiko Abe
(b. 1942)

Adagio pour Audrey

Anthony Lafargue
(b. 1972)

Anthony Lafargue, marimba

Suite N° 2 for Solo Cello in D minor, Op. 131c

Präludium

Gavotte

Largo

Gigue

Max Reger
(1873-1916)

Alberto Parrini, cello

♪INTERMISSION♪

Intrada

Arthur Honegger
(1892-1955)

Kevin Cobb, trumpet

Paolo Bordignon, piano

Sonata N° 30 in E major, Op. 109

Vivace ma non troppo

Prestissimo

Andante molto cantabile ed espressivo

Ludwig van Beethoven
(1770-1827)

Koji Attwood, piano

Anthony Lafargue: Student of Michael Bookspan
Alberto Parrini: Student of David Soyer
Kevin Cobb: Student of Frank Kaderabek
Paolo Bordinon: Organ student of John Weaver
Koji Attwood: Student of Seymour Lipkin

. . "Musicke, unlike a laboring man's garment, is not necessary to existence, but, like a gentlemen's apparel, is profitable necessary for the comliness of life."

- John Case, 1595

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

Friday 9 April 1993 at 8:00pm in Curtis Hall

♪ Sixty-sixth Student Recital ♪

Intermezzo in E minor, Op. 119/2
Intermezzo in C major, Op. 119/3

Johannes Brahms
(1833-1897)

Sonatine
Modéré - doux et expressif
Mouvement de menuet
Animé

Maurice Ravel
(1875-1937)

Sophie Yu, piano

Sonata for Violin and Piano in G minor (1917)
Allegro vivo
Intermède - Fantasque et léger
Finale - Très animé

Claude Debussy
(1862-1918)

La Ronde des Lutins, Op. 25

Antonio Bazzini
(1818-1897)

Hilary Hahn, violin
Ye Zhu, piano

♪ INTERMISSION ♪

Capriccio for Tuba Alone (1980)

Krzysztof Penderecki
(b. 1933)

Four Movements for Tuba and Piano
Adagio - Allegro - Cadenza - Fugato: Allegro vivace

Scott Goode
(b. 1973)

Eric Bubacz, tuba
Paolo Bordignon, piano

Violin Concerto in E minor, Op. 64
Allegro molto appassionato
Andante
Allegretto non troppo - Allegro molto vivace

Felix Mendelssohn
(1809-1847)

Stephanie Kurtzman, violin
Molly Kiser, piano

Sophie Yu: Student Recital of Seymour Lipkin
Hilary Hahn: Student of Jascha Brodsky
Ye Zhu: Student of Gary Graffman
Eric Bubacz: Student of Paul Krzywicki
Paolo Bordignon: Organ student of John Weaver
Stephanie Kurtzman: Student of Yumi Ninomiya Scott
Molly Kiser: Student of Peter Serkin

"The best music always results from ecstasies of logic"

- Alban Berg

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Howard Kornblum, Director of Concert Division



The Symphony Orchestra of The Curtis Institute of Music




Yuri Temirkanov, *conductor*

Ju Hee Suh, *piano*

Saturday, April 10

Academy of Music



William Smith (1924 – 1993)

All of us at Curtis mourn the loss of our dear friend, William Smith, Resident Conductor of our Symphony Orchestra, who died March 24. We extend heartfelt sympathy to his family.

During his 40 years' association with Curtis, Bill Smith inspired as well as educated hundreds of our students, introducing countless instrumentalists to the symphonic repertoire. Widely admired for his encyclopedic knowledge, Mr. Smith was able to conduct virtually any music at a moment's notice (which, as Associate Conductor of The Philadelphia Orchestra, he often did). He filled this role at Curtis well, most recently in 1987-88, when he conducted two of our season's three Academy of Music concerts to prolonged ovations from the orchestra members as well as the audience.

We deeply appreciate Mr. Smith's contributions to Curtis, and we shall miss him, personally as well as musically.



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The Symphony Orchestra of The Curtis Institute of Music

Yuri Temirkanov, conductor

Ju Hee Suh, piano

Mussorgsky

Prelude to *Khovanshchina*,
"Dawn on the Moskva River"

Rachmaninoff

Piano Concerto No. 3 in D minor, Op. 30
Allegro ma non tanto
Intermezzo: Adagio
Finale: Alla breve

Ju Hee Suh, piano

Intermission

Prokofiev

Symphony No. 5 in B-flat major, Op. 100
Andante
Allegro maestoso
Adagio
Allegro giocoso

This concert is sponsored by ARCO Chemical Company

The Curtis Institute of Music
Gary Graffman, Director
1992-93 Season

Yuri Temirkanov

Yuri Temirkanov, Music Director of the St. Petersburg (formerly Leningrad) Philharmonic since 1988, was named Principal Conductor of London's Royal Philharmonic Orchestra earlier this season. In addition to these duties, Maestro Temirkanov also appears regularly in the United States with the Boston Symphony, the Los Angeles Philharmonic, the New York Philharmonic and The Philadelphia Orchestra. In 1988, he began a long-term relationship with BMG/RCA, recording the major orchestral works of Tchaikovsky, Stravinsky, Prokofiev and Mussorgsky. In December of 1990, Maestro Temirkanov celebrated the 150th anniversary of Tchaikovsky's birth with an internationally televised gala concert from Leningrad with the Leningrad Philharmonic and soloists Itzhak Perlman and Jessye Norman.

Ju Hee Suh

After entering The Curtis Institute of Music at the age of 9, pianist Ju Hee Suh made her New York debut the following year with Zubin Mehta and the New York Philharmonic. Since then, she has returned to perform as soloist more than 15 times with that orchestra, as well as with the Chicago Symphony, The Philadelphia Orchestra, the Los Angeles Philharmonic, the Baltimore Symphony, the Leningrad Philharmonic, the London Symphony, the Tokyo Symphony and the Toronto Symphony, among others. Some of the celebrated conductors with whom

Ms. Suh has worked are Yuri Temirkanov, Zubin Mehta, Neemi Jarvi, Yehudi Menuhin, Rudolf Barshai and James Levine. She has also concertized in England, France, Germany, Sweden, Denmark, Italy, Australia, Japan, Ireland, Spain, Portugal, Singapore and Hong Kong, and has made frequent television appearances throughout the world, including the United States, England, France, Korea, Japan and Germany. Ms. Suh received both a Bachelor and Master of Music degree from The Curtis Institute of Music, where she studied with Jorge Bolet, Mieczyslaw Horszowski, Eleanor Sokoloff and Vladimir Sokoloff.



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Notes on the Program

Modest Mussorgsky

Born Karev, March 21, 1839

Died St. Petersburg, March 28, 1881

Prelude to *Khovanshchina*, "Dawn on the River Moskva"

Khovanshchina was left unfinished. Rimsky-Korsakov revised and orchestrated it and put it into playable condition. Although several other composers attempted to "realize" the work, it's usually the Rimsky version we hear. The opera was first performed on February 21, 1886. The haunting prelude is subtitled "Dawn on the Moskva River."

Khovanshchina deals with a period in the 17th century when the 10-year-old Peter (the future Peter the Great) and his half-witted, 16-year-old brother Ivan were jointly installed on the throne of Russia through palace intrigue. The man who helped put them there was Prince Zhovansky, the leader of a Moscow militia group called *strel'tsi* (musketeers). The Prince attempted to use his power to overturn some new church reforms. This attempt was called "The Khovansky Affair" (*Khovanshchina*). Khovansky lost not only his power play, but his head as well. The opera deals with other oppositions to Peter, especially with the obliteration of a group called The Old Believers, which, hounded and surrounded by Peter's troops, ended its existence by a kind of mass immolation.

Music writer Richard Taruskin tells us

that the characters in *Khovanshchina* "do not speak, it seems; rather, something akin to a Tolstoyan notion of impassive historical forces (what Mussorgsky, in his sphinx-like way, had called the 'power of the black earth') speaks through them. And this is perhaps the central message of an opera in which personal volition is everywhere set at naught; in which everyone plots and strives and everyone loses; in which the final stage picture shows the last survivors of the old order, the opera's only morally undefiled characters, resolutely stepping out of history and into eternity, where Peter cannot touch them."

Sergei Rachmaninoff

Born Oneg, April 1, 1873

Died Beverly Hills, March 28, 1943

Piano Concerto No. 3 in D minor, Op.100

For his first concert tour of the United States in 1909, Rachmaninoff created the most complex, most technically demanding, and most structurally unified of his works for piano and orchestra — the D minor Concerto.

With a reputation for being a somewhat dour individual, Rachmaninoff was, to those who knew him well, a warm, kind man, with a subtle streak of humor and a sense of humility remarkable in an artist of his stature. Josef Hofmann, one of the few pianists to have equalled Rachmaninoff's fame, once wrote the composer that he would gladly exchange his ten fingers for Rachmaninoff's 20.

Whereupon the supposedly sullen Sergei replied with a story about three tailors whose shops were on the same street in Paris. Tailor number one put up a huge sign: "Best tailor in Paris;" tailor two, not to be outdone, countered with an even larger sign: "Best tailor in the world;" tailor three thought it over a bit and mounted his sign: "Best tailor in this street!" Wrote Rachmaninoff to Hofmann: "You deserve the third sign." The title of the Third Concerto bears the inscription, "To Mr. Josef Hofmann." Strangely enough, Hofmann never played the work.

Things to look for in the first movement are the melancholy, nostalgic opening melody (echoes of which will be heard in both the second and third movements); the lyrical and melting

second theme, which will return in the last movement; the unusually protracted development section; and the high point of the movement: the massive cadenza, which is the finest extended example of the style of piano writing which the composer hand-tailored for his unique technical abilities. Abounding in finger-contorting, knuckle-breaking, wrist-twisting passages, often hammered out as if upon an anvil, it requires a performer of exceptional strength. This cadenza is among the rare ones in which the solo player is joined by several instruments of the orchestra. Flute, oboe, clarinet and horn successively join the pianist and intone reminiscences of the opening theme.

The second movement — passionate, nostalgic and lushly orchestrated — makes

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The Curtis Institute
of Music

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much use of one of Rachmaninoff's unmistakable fingerprints: a sighing, yearning interval of a descending third. The final movement follows without pause. It's a dazzling succession of piano acrobatics, lovely melodies and stirring climaxes, culminating — with the soloist blazing away in octaves and chords — in as exuberant a conclusion as Rachmaninoff ever conceived.

Sergei Prokofiev

Born Sontzovka, near Ekaterinoslav, April 23, 1891
Died Moscow, March 5, 1953

Symphony No. 5 in B-flat major, Op. 100

In discussing Prokofiev's Fifth Symphony, music commentator Klaus George Roy writes, "It is surely relevant for listeners and performers to be aware of the conditions under which a work of art came about. Such knowledge often explains stylistic riddles, opens unsuspected avenues of thought...." Roy goes on to make a critical point for the understanding of music when he says, "Yet every person endowed with artistic understanding also knows that the circumstances of creation prove nothing as far as the quality of the music is concerned, or whether, indeed, we are dealing with a work of art at all. Identical conditions, similar purposes, related personalities — all may have results of vastly different merit."

Quite different was the attitude prevailing in the Soviet Union in Prokofiev's lifetime. Writing about the Fifth Symphony shortly after its premiere,

the Russian critic I. V. Nestyev says of the work that it is "more than music...in the clear optimistic tone of the Fifth Symphony are embraced a firm faith in life and an elemental hymning of life's great joys. Prokofiev's inherent 'feeling of a healthy country and the energies and forces hidden in it' are expressed in the thoughts and moods of the symphony. Here in these images is hidden a living prescience of the hard-won morrow of the Soviet Union."

But Klaus George Roy expresses the prevailing thought on this matter when he writes, "The listener who wishes to appraise a work must ask whether it is meaningful and impressive when it is totally divorced from the situation in which it grew....If we learn, for instance, that Prokofiev's Fifth Symphony had among its purposes that of winning a war, we cannot be expected to keep this in mind while listening....And when Prokofiev writes that he 'conceived this as a symphony about the greatness of the human spirit,' he forces us, for better or worse, to grapple with this concept, to ask whether the music has met so vast a challenge and even to be so bold as to wonder whether purely symphonic music (without text or program) can really be 'about' anything....If the work is in fact an important composition, a significant contribution to symphonic literature, then it is so by the exacting standards of art."

And so it seems, ultimately, that what a listener gets from a piece of music, he gets directly from its intrinsic musical merits, not from peripheral influences.

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Prokofiev wrote that when "the Second World War broke out I felt that everyone must do his share, and began composing songs and marches for the front. But soon events assumed such gigantic and far-reaching scope as to demand larger canvases....I wrote my Fifth Symphony, on which I had been working for several years, gathering themes in a special notebook. The entire score was written in one month in the summer of 1944. It took another month to orchestrate it, and in between I wrote the score for Eisenstein's *Ivan the Terrible*. The Fifth Symphony was a very important composition to me, since it marked my return to the symphonic form after a long interval. I regard it as the culmination of a large period in my creative life."

— Howard Kornblum

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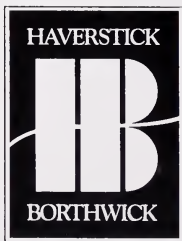
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

Monday 12 April 1993 at 5:00pm in Curtis Hall

♪ Sixty-seventh Student Recital ♪

Ballade for Trombone and Piano

Eugene Bozza

(b. 1905)

Chris Clark, trombone

Brian Krinke, piano

Sonata for Flute, Viola, and Harp

Claude Debussy

Pastorale

(1862-1918)

Interlude

Final

Nili Newman, flute Vinciane Béranger, viola

Katerina Englichova, harp

Violin Concerto N° 1 in F# minor, Op. 14

Henryk Wieniawski

Allegro moderato

(1835-1880)

Larghetto

Allegro giojoso

Yung-Hsiang Wang, violin

Amy I-Lin Cheng, piano

Chris Clark: Student of Glenn Dodson
Brian Krinke: Violin Student of Felix Galimir
Nili Newman: Student of Julius Baker & Jeffrey Khaner
Vinciane Béranger: Student of Karen Tuttle
Katerina Englichova: Student of Marilyn Costello
Yung-Hsiang Wang: Student of Rafael Druian
Amy I-Ling Cheng: Student of Claude Frank

"Music is a calculation which the soul makes unconsciously in secret."

- Gottfried Wilhelm von Leibnitz

Our recitals begin promptly at 8:00 p.m. We cannot seat latecomers during a performance or between movements of a work. If you arrive late you will be seated after the first work on the program.

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The Robert and Edith L. Prostkoff Memorial Concert Series
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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

Monday 12 April 1993 at 8:00pm in Curtis Hall

♪Sixty-eighth Student Recital♪

Graduation recital: Julie Kurtzman

Sonata in B \flat major, K. 454

Largo

Allegretto

Molto allegro

Wolfgang Amadeus Mozart

(1756-1791)

Sonata for Violin and Piano in A major

Allegretto ben moderato

Allegro

Recitativo - Fantasia

Allegretto poco mosso

Cesar Franck

(1822-1890)

Julie Kurtzman, violin

Meng-Chieh Liu, piano

♪ INTERMISSION ♪

Phantasy for Violin and Piano, Op. 47

Arnold Schoenberg

(1874-1951)

Sonata N $^{\circ}$ 2 in D major, Op. 94a

Moderato

Scherzo

Andante

Allegro con brio

Sergei Prokofiev

(1891-1953)

Julie Kurtzman, violin

Meng-Chieh Liu, piano

Julie Kurtzman: Student of Yumi Ninomiya Scott
Meng-Chieh Liu: Student of Claude Frank

"There are relatively few people who are capable of understanding, purely musically, what music has to say.

Such trained listeners have probably never been very numerous, but that does not prevent the artist from creating only for them. Great art pre-supposes the alert mind of the educated listener."

- Arnold Schoenberg

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

Tuesday 13 April 1993 at 8:00pm in Curtis Hall

♪Sixty-ninth Student Recital♪

Trumpet Concerto
(in one continuous movement)

Alexander Arutunian
(b. 1920)

Jason Gamer, trumpet
Chie Nagatani, piano

Cello Concerto in E minor, Op. 85
1 Adagio - Moderato 2 Lento - Allegro molto
3 Adagio 4 Allegro - Moderato - Allegro ma non troppo

Edward Elgar
(1857-1934)

Jeffrey Noel Lastrapes, cello
Alan Morrison, piano

♪INTERMISSION♪

Chant de Linos

André Jolivet
(1905-1974)

Elizabeth Anne Ostling, flute
Brian Krinke, piano

Quintet for Piano and Strings
in A major, Op. 114 "Trout"
Allegro vivace
Andante
Scherzo
Theme and Variations
Finale

Franz Schubert
(1797-1828)

Sylvia Konopka
Julie Kurtzman, violin Si-Fei Cheng, viola
Reynard Rott, cello Reid Anderson, doublebass
Hiroko Sasaki, piano

Jason Gamer: Student of Frank Kaderabek
Chie Nagatani: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff & Susan Starr
Jeffrey Lastrapes: Student of Orlando Cole
Alan Morrison: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff & Susan Starr
Elizabeth Anne Ostling: Student of Julius Baker & Jeffrey Khaner
Brian Krinke: Violin student of Felix Galimir
Julie Kurtzman: Student of Yumi Ninomiya Scott
Si-Fei Cheng: Student of Karen Tuttle
Reynard Rott: Student of Orlando Cole
Reid Anderson: Student of Roger Scott
Hiroko Sasaki: Student of Leon Fleisher

Felix Galimir & Edward Aldwell prepared the quintet

"Music is essentially useless, as life is."

- George Santayanor

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

Wednesday 14 April 1993 at 8:00pm in Curtis Hall

♪Seventieth Student Recital♪

Der Hirt auf dem Felsen, D. 965

Franz Schubert
(1797-1828)

Heather Dials, soprano Gregory Raden, clarinet
Julian Milford, piano

Sola in pianto
(from Medea, 1797)

Luigi Cherubini
(1760-1842)

Zheng Cao, mezzo-soprano Glenn Einschlag, bassoon
Julian Milford, piano

L'invitation au voyage

Emmanuel Chabrier
(1841-1894)

Maria Wood, soprano Glenn Einschlag, bassoon
Susan Nowicki, piano

Daisies, Op. 38/3

Sergey Rachmaninoff
(1873-1943)

In the silent night, Op. 4/3

O, do not grieve!, Op. 14/8

As fair as day in blaze of noon, Op. 14/9

For a life of pain I have giv'n my love, Op. 8/4

I wait for thee, Op. 14/1

Rachel Mondanaro, mezzo-soprano
Alan Morrison, piano

Il Tramonto

Ottorino Respighi
(1879-1936)

Ruby Philogene, mezzo-soprano
Indira Koch, violin Lisa Kerob, violin
Jennifer Stahl, viola Jeffrey Lastrapes, cello

Heather Dials: Student of Margaret Poyner
Gregory Raden: Student of Donald Montanaro
Julian Milford: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff & Susan Starr
Zheng Cao: Student in the Master's Degree in Opera Program
with Mikail Eliassen
Glenn Einschlag: Student of Bernard Garfield
Maria Wood: Student in the Master's Degree in Opera Program
with Mikael Eliassen
Susan Nowicki: Staff pianist
Rachel Mondanaro: Student of Marlena Malas
Alan Morrison: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff
Ruby Philogene: Student in the Master's Degree in Opera Program
with Mikael Eliassen
Indira Koch: Student of Aaron Rosand
Lisa Kerob: Student of Aaron Rosand
Jennifer Stahl: Student of Karen Tuttle
Jeffrey Lastrapes: Student of Orlando Cole

"To sing is to love and affirm, to fly and to soar, to coast
into the hearts of the people who listen, to tell them that life
is to live, that love is there, that nothing is a promise, but
that beauty exists, and must be hunted for and found."

- Joan Baor

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

Friday 16 April 1993 at 8:00pm in Curtis Hall

♪ 71st Student Recital ♪

Graduation recital: Lisa-Beth Lambert

Sonata N° 2 for Violin and Keyboard, S. 1015

J. S. Bach

(1685-1750)

Andante

Allegro assai

Andante un poco

Presto

Sonata N° 1 for Piano and Violin

Johannes Brahms

in G major, Op. 78

(1833-1897)

Vivace ma non troppo

Adagio

Allegro molto moderato

Lisa-Beth Lambert, violin

Hugh Sung, piano

♪ INTERMISSION ♪

Sonata for Violin Solo, Op. 27/3 "Ballade"

Eugène Ysaÿe

(1858-1931)

Lento moderato

Molto moderato quasi lento

All in tempo giusto e con bravura

Tempo poco più vivo e ben marcato

Duo Concertant

Igor Stravinsky

(1882-1971)

1 Cantilène 2 Eglogue I 3 Eglogue II

4 Gigue 5 Dithyrambe

Zigeunerweisen, Op. 20

Pablo de Sarasate

(1844-1908)

Lisa-Beth Lambert, violin

Hugh Sung, piano

Sponsored by The Stroud Foundation

Lisa-Beth Lambert: Student of Jaime Laredo & Yumi Ninomiya Scott
Hugh Sung: Curtis '90

"When I hear music, I flutter, and am the scene of life,
as a fleet of merchantmen when the wind rises."

- Henry Thoreau

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

The Curtis Institute of Music

presents

*the world premiere of
Eric Sessler's*

*The
Inquisitive Prince*

preceded by Haydn's Arianna a Naxos

Saturday, April 17 at 8:00 p.m.

Sunday, April 18 at 3:00 p.m.

The Curtis Opera Studio

The Curtis Institute of Music

The Curtis Institute of Music was founded in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest level. It provides full-tuition scholarships for all its students, attracting the finest young musicians from the United States and 24 foreign countries.

The Vocal Studies Program gives carefully selected singers courses in repertoire and language, musical and dramatic analysis, and acting and stage direction. Since its founding, 38 alumni of The Curtis Institute have gone on to sing with the Metropolitan Opera, beginning with Louise Lerch in 1926 and Rose Bampton in 1932. The Curtis tradition of operatic excellence has continued in more recent years with Anna Moffo, Judith Blegen, Benita Valente, Katherine Ciesinski, Vinson Cole, Michael Schade, Charlotte Hellekant, Tracey Welborn and Maria Fortuna.

The Curtis Institute of Music Vocal Studies Department

<i>Head of Opera & Voice Departments</i>	Mikael Eliassen
<i>Administrator</i>	Ralph Batman
<i>Make-up</i>	Marcie Bazell
<i>Italian Diction*</i>	Alessandra Bonamore-Graves
<i>Stage Combat & Fencing</i>	Payson Burt
<i>History of Opera & Singing</i>	Wayne Conner
<i>Diction Coach</i>	Robert Cowart
<i>Stagecraft</i>	Dorothy Danner
<i>Movement</i>	Jennie Diggs
<i>Alexander Technique</i>	Robin Gilmore
<i>German Diction*</i>	Ilse Hawrysz
<i>Stagecraft</i>	Rhoda Levine
<i>Voice Coach</i>	David Lofton
<i>Voice Teacher*</i>	Marlena Kleinman Malas
<i>Staff Pianist</i>	Louis Menendez
<i>Opera & Voice Coach</i>	Susan Nowicki
<i>Principal Opera Coach</i>	Danielle Orlando
<i>Voice Teacher*</i>	Margaret Poyner
<i>French Diction*</i>	Therese Casadesus Rawson
<i>Opera & Voice Coach</i>	Donald St. Pierre
<i>Voice Coach</i>	Vladimir Sokoloff
<i>Visiting Voice Teacher</i>	Galina Vishnevskaya

*Voice Program

The Friends of Curtis

At The Curtis Institute of Music there are 169 young musicians of exceptional talent training for careers as performing artists. Music lovers can help this new generation of composers, conductors, instrumentalists and singers prepare for the future by joining the Friends of Curtis, an organization that has an important role in helping to advance the careers of the gifted young musicians studying at The Institute. For membership information, please call 215-893-5279.

ARIANNA A NAXOS

Arianna: Ruby Philogene
Muses: Christina Bouras, Heather Dials

Director: Marciem Bazell
Choreographer: Myra Bazell
Lighting: Conrad P. Bender
Piano: Mikael Eliassen

Theseus, my love! Where are you? Where are you?
I thought you were beside me, but it was only a sweet, false dream.
The roseate dawn arises in the sky
and the grass and flowers are tinged with color
as Phoebus emerges, golden-haired, from the sea.
My husband! Beloved husband, where have you gone?

Perhaps the chase has tempted your brave spirit?
Ah, come, my love, and you shall find a sweeter prey for your snares.
Arianna's loving heart, constant and adoring,
you bind with ever tighter bonds, and the flame of our love
burns more brilliantly than ever.
I cannot bear to be parted from you for a single moment.
Ah, I am seized, my love, with the desire to see you.

My heart sighs for you.
Come, oh come, my adored one.

Where are you, my precious love?
Who tore you from my breast?
Without you I shall die, I cannot bear such grief.
If you are merciful, O Gods, hear my prayers
and send my beloved back to me.
Where are you? Theseus! Where are you?

But who am I talking to? Echo alone repeats my words.

Theseus cannot hear me, Theseus answers not,
and the winds and the waves carry my words away.
He cannot be very far away from me.
If I climb that cliff that rears itself above the rest,
I shall see him from there.
What is this? Alas! Woe is me! That is the Argive ship!

Those men are Greeks! Theseus! It is he at the prow!
Ah, I could be mistaken...No, no, there is no mistake.

He is fleeing, and abandoning me here.
All hope is gone, I have been betrayed.
Theseus! Theseus! Hear me! Theseus!
Alas, I shall go mad!
The wind and the waves are swallowing him up for ever.

Oh, Gods, you are unjust if you punish not the traitor!
Ungrateful man! Why did I save your life?
For you to betray me? And your promises? Your vows?
Faithless one! Deceiver!
Have you the heart to leave me?
To whom shall I turn? To whom look for compassion?

I can barely stand, my knees are trembling and the
bitterness of this moment makes my heart quiver in my breast.

Ah! Would that death might come at this dreadful hour!
But heaven cruelly decrees that my sufferings continue.
Poor abandoned woman, I have no one to console me:
he whom I loved so dearly has fled, cruel and disloyal.

The Curtis Institute of Music
presents

Arianna a Naxos

a cantata for mezzo-soprano

Music by
Franz Josef Haydn

Libretto by
Anon Ymous

Ruby Philogene, mezzo-soprano
Mikael Eliassen, piano



The Inquisitive Prince

Based on *La niña que riega la albahaca y el principe preguntón* (*The Girl Who Waters the Basil and The Inquisitive Prince*) by Federico Garcia Lorca

Music by **Eric Sessler**

English Text by **Eric Sessler and Gordon George**
(Adaptation based on an English translation of the Lorca original by Professor Edwin Honig.)

Conductor	Rodolfo Fischer
Stage Director	Marcie Bazell
Lighting & Set Designer	Conrad P. Bender

Overture
Introduction
Scene I – A street in front of the Palace
Scene II – Same as Scene I
Scene III – A hall in the Palace
Finale

Funded by The Presser Foundation and The Helen F. Whitaker Fund

The Curtis Institute of Music
Gary Graffman, Director
1992–93 Season

The Curtis Institute of Music

1992-93 Performances

Alumni Society of Greater Philadelphia Recital Series

Sunday, April 25; 3:00 p.m.

Mikael Eliassen, piano; San-ky Kim, tenor; Paul Roby, violin;
Hershel Gordon, cello; Lucille Felsenthal, piano; Alan Morrison, organ

The Curtis Institute of Music

Tickets: \$15



La Bohème by Giacomo Puccini

April 29 and May 1; 8:00 p.m.

Centennial Hall at The Haverford School

Tickets: \$15



The Blue Guitar by Robert Capanna

A world-premiere multimedia performance

Saturday, May 15; 8:00 p.m.

Peter Segal, guitar soloist

Harold Parker, narrator

Robert Capanna, conductor

The Curtis Institute of Music

Open to the Public Free of Charge



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For Tickets and Information Call: (215) 893-7902



The University of Pennsylvania Department of Music
presents



Sunday, April 18, 1993 at 8:00pm
The Curtis Institute of Music, 1726 Locust Street

Program

"Alei Kinor" - Suite in G for violin solo

Boaz Ben-Moshe

Indira Koch, violin

Notes on Love

Jennifer Higdon

Jody Applebaum, soprano
Marc-Andre Hamelin, piano

Intermission

The Enchanted Glen (fantasia for clarinet and piano) 1993

Jennifer Barker

Rosalind Erwin, clarinet
Jennifer Barker, piano

rapid•fire

Jennifer Higdon

Jennifer Higdon, flute

Connotations for two cellos

Andrian Pervazov

Arash Amini, cello
Reynard Rott, cello

BIOGRAPHIES AND PROGRAM NOTES

BOAZ BEN-MOSHE was born in 1962 in Tel Aviv, Israel. After three years of army service in the Israel Defense Forces, he earned a Bachelor's degree and an Artist Diploma in composition at the Rubin Academy of Music in Jerusalem, where he studied composition, music theory, and guitar. His teachers included Mark Kopytman, Zvi Avni, and Menachem Zur. Mr. Ben-Moshe's music has been performed in Jerusalem and Tel Aviv, and broadcast on Israeli radio and television. Currently, Ben-Moshe is a doctoral candidate in composition at the University of Pennsylvania. He combines composition with performances of Jewish and Israeli music, as well as jazz.

"The motive for composing *Alei Kinor* was a desire to capture the Baroque form of composition for solo instruments, the Suite. *Alei Kinor* consists of three movements. It begins with a prologue of fast-paced music in perpetual motion. The primary movement, however, is the second, which evolves more slowly in a rhetorical mode but is interrupted by lighter dance-like elements. Finally, the third movement serves as an epilogue that echoes the various features which have previously appeared." (B. Ben-Moshe)

JENNIFER HIGDON studied at Bowling Green State University, The Curtis Institute of Music, and is completing a Ph.D. at the University of Pennsylvania. Recent awards for Ms. Higdon's compositions have come from the Cincinnati Symphony Young Composers' Competition, the Masterworks Chorale New Music Competition (Ohio), the American Academy and Institute of Arts and Letters, ASCAP, and NACUSA. Recent commissions have come from the Pennsylvania Council on the Arts (a work for the Anna Crusis Women's Choir), Meet-the-Composer (a flute piece for Eugenia Zukerman), and the Chamber Music Society of Philadelphia, for the Windham String Quartet. Recent performances of Ms. Higdon's works have been given at the Museum of Women in the Arts, The White House, the French Embassy, the Walker Art Center, the Baltimore Museum of Art, and at the new music festivals of Bowling Green State University, Florida State, and Capitol University's NOW Festival. Her flute quartet, *Steeley Pause*, will be recorded on the Centaur label this summer.

"*Notes on Love* traces the evolution and path of love, in all of its developments and stages. Commissioned by Sonus."

"rapid-fire is about the violence of the cities. More specifically, the innocent young who are cut down and claimed in their homes and on the streets. It is an expression of rage, pain, and disbelief. It is the fear and the terror. It is an inner city scream. It is a reflection, held up from the cement. This work was commissioned by flutist Peter Brown." (J. Higdon)

JENNIFER BARKER, a native of Scotland, is currently a Ph.D. candidate at the University of Pennsylvania, where she has studied composition with George Crumb, Richard Wernick, Jay Reise, and James Primosch. Previous composition teachers have included... olinda Wagner and John Maxwell Geddes. Ms Barker has written works for performers as diverse as the Glasgow University Chapel Choir, Syracuse University Percussion Ensemble, saxophonist Gary Scavone, former principal trumpet of the New Orleans Symphony, Mary Weber, and the Slovenian computer graphics artist, Gregor Lakner. Recent performances of her works have included *Eilean Donan* for soprano saxophone, cello, piano, and percussion, at Stanford University in March of this year; *Gairm nan Eilean*, for bagpipes and organ, and the musical score for the University of Pennsylvania Theatre Arts' production of Euripides' *The Bacchae*, in April 1992. While attending the Sir Peter Maxwell-Davies/SCO Young Composers' Course last summer, Ms. Barker's string trio *Geodha* and string quartet *The Light* were premiered by members of the Scottish Chamber Orchestra. Her most recent commission came from the Bearsden Burgh Choir and the Scottish Arts Council. Entitled *Harmony of Angels*, this work for large choir, brass, organ, and percussion will be premiered in Glasgow, Scotland during April 1994.

"Having just completed two large, time-consuming compositional projects, I had a compelling desire to write a very short and intimate chamber work. The result is this small fantasia for clarinet and piano entitled *The Enchanted Glen*. I am a great believer in encouraging a child's imagination. As a child, I remember projecting imaginary scenes and stories onto piano and chamber literature as an aid while performing publicly. Indeed, to this day I can still feel and smell many of those scenes, with their corresponding musical motive or passage. It was my intention in this piece to create a light, fun 'party-piece', hosting a title that might, hopefully, encourage a child to weave his or her own web of goblins, fairies, castles, and knights in shining armour." (J. Barker)

BIOGRAPHIES AND PROGRAM NOTES

ANDRIAN PERVAZOV graduated in 1991 from the Academy of Music, Sofia, Bulgaria, with concentrations in composition and musicology. He is currently working on his Ph.D. in composition at the University of Pennsylvania where his teachers have included George Crumb, Richard Wernick, and Jay Reise. His interests cover a wide area, from ancient Mesopotamia to alternative rock music, to multimedia and computer networks. In January 1993, he was Associate Artist in residence at the Atlantic Center for the Arts in New Smyrna Beach, Florida, where he studied multimedia and interactive music software with Morton Subotnick and extended vocal techniques with Joan La Barbara. Mr. Pervazov is the happy winner of the 1993 David Halstead Music Prize in composition, awarded by the Department of Music at the University of Pennsylvania, as well as graceful loser of many other prizes, awards, competitions, battles, games, chances, lawsuits, keys, books, etc.

"*Connotations* was written in the spring of 1992. The following is the motto of the piece, which is taken from the title page of the score." (A. Pervazov)

Talking about music is like dancing about architecture.

Frank Zappa

ABOUT THE GUEST ARTISTS

JODY APPLEBAUM has been praised for her commitment to contemporary music, and has premiered numerous new works. She has appeared in festivals and in recital throughout eastern and central Canada, with performances broadcast on Radio Canada. Recent operatic roles have included the title role in Sousa's *Desiree*, produced by Lyric Theater International at Lincoln Center. Ms. Applebaum's debut recording, "Masterpieces of Cabaret" (with husband Marc-Andre Hamelin), featuring cabaret songs of Britten, Schoenberg, and Bolcom, was released in the Fall of 1992. She holds a Master of Music degree from Temple University, where she studied with Philip Cho.

MARC-ANDRE HAMELIN, first prize-winner of the 1985 Carnegie Hall International American Music Competition, has been called a "super-virtuoso" by Harold Schonberg of the *New York Times* and was described as "Glenn Gould's only worthy successor" by Carol Bergeron of Montreal's *Le Devoir*. Born in Montreal in 1961, Marc-Andre Hamelin studied at the Vincent d'Indy School of Music and received his Master of Music degree at Temple University, studying with Yvonne Hubert, Harvey Wedeen, and Russell Sherman. Mr. Hamelin has concertized throughout North America, and has performed with the Toronto, Quebec, Detroit, Indianapolis, and Minneapolis Symphonies, The Philadelphia Orchestra, and The Montreal Symphony, with which he toured Europe in 1987. He has recorded on the New World, CBC Enterprises, and Altarus labels.

ROSALIND ERWIN is currently conductor and Music Director of the DePaul Chamber Orchestra and the Settlement Music School Chamber Orchestra, and has guest-conducted throughout the U.S. As clarinetist, she has played with the Philadelphia Orchestra and the Delaware Symphony, and has been soloist with the Pittsburgh Symphony and the DePaul Chamber Orchestra. Ms. Erwin is a graduate of the New School of Music and Temple University.

"Notes On Love" texts by Jennifer Higdon

LOVE

love...love...
foundered under and fallen upon
for some

hit by and retrieved from

love..

upon it some stumble
discovered and by it humbled,
the song of love,
intoxicating flower
love...

know not its path
and direction

it is its own sea
and wave and swell
and spray and shore

love, covers earth's heavens

love, its own direction

love...

speak of night

Dancing shadows speak of night,
In moonlight's visage, I reach out

That breezes in lacy curtains and window flow,
Across wooden floors, paced by you

Whisper now your heart's thoughts turned deep,
Or ponder in silence that new love is found

Or shall I watch your now quiet stance,
Half in moonlight, half in dark

Could it Be?

Could it be? I've got the sweats!
Oh my God, my hands they shake!
Feel my head, I've got a fever,
Lord help me please, I feel an ache!

Could it be? the bite of a mosquito?
Have I caught this thing from you?
Have you given me black water fever?
Maybe pills or sleep will do!

Should I call the family doctor?
Oh my God, the room does swoooooon!
Feel the ceiling meet the floor!
Should I stay away from you?!?!

Oh I shake, I fall, I stumble!
See the room turn on its side!
Oh my God, I do feel crazy!
Is this what it's like to die?!?

But when I stand up and walk...
I get, I get, I get the feeling...

Ache, I fall, I wheeze, I slide,
I drift, I dream, I want to die,
There's two I see, my hands and knees
They shake and quake, there is no peace,
My mouth it seems is always dry,
My body temperature runs quite high,
I seem to have developed a rash,
I feel a chill run up my back,
But maybe find the oddest of all,
The facial muscles tend to draw,
They cease to lower above my chin,
I find myself with a permanent grin!!!

Could it be I'm falling?
Could it be I'm falling?
Could it be I'm falling in love, in love, I'm in love, in love?!

Or could it be...

In our quiet...

Now I lay me down to sleep
in your quiet safety-
Peaceful clock and shadows mark
the timelessness of our love-
Your warmth and our dreams
dance together tonight-
And I can drift in your arms
knowing...knowing...knowing
The quilt connects us both
but heart connects us all-
And I reach out to feel you
just as our souls once did...
In our quiet safety.

Nightingale

Nightingale call me,
Sing at my window,
Tell me my love will be home soon.

Follow the distance,
Please keep him (her) safely,
In my heart for him (her)
only is there room.

I hear no voices,
Only the wind,
Somewhere he (she) sits
under the same moon.

Why should love be distant?
When love's heart wants closeness?
I plead the stars for answers,
Let not death's steel take him (her) away.

Nightingale call me,
Sing at my window,
Tell me my love is all right.

The Path

Here I am, now
aging like wine and cheese
in my love
I feel drunk and giddy...
Having seen
the lumps and bumps through
with you, love
we play silly...
Having reached that time
to look back
across valleys and hills
of repair, disrepair, repair, despair, care, dare,
of this pair.

We have weathered wind and
storm and violent sea
trying to shipwreck
us on an island
of lonely.
Take my hand,
let us walk
through life and
love's minefield...
Having made it this far,
I know the path,
We can walk together,
aging like wine and cheese,
feeling drunk and giddy,
(I know the path)
feeling drunk and giddy,
(I know the path)
drunk and giddy...

Day is done

Now I find my love is not in this room.
The icicle that crawls down my cheek
falls deep within my soul.
The basin on the counter rings hollow and empty,
And the mirror on the bureau reflects the white of my soul.
Death do touch my one and both
For my soul is already gone.
I find this room now empty and loud,
And advancing the day is done.



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

Monday 19 April 1993 at 5:00pm in Curtis Hall

♪Seventy-second Student Recital♪

Aria variata alla maniera italiana in A minor, S. 989

J.S. Bach
(1685-1750)

Goldberg Variations, S. 988

Bach

Tamara Stefanović, piano

Tamara Stefanović: Student of Claude Frank

"Bach is Bach, as God is God."

- Hector Berlioz

Our programs begin promptly at 8:00pm. We cannot seat latecomers during a performance or between movements of a work. If you arrive late, we will seat you after the program's first work.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

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Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

*Our building is unique, irreplaceable, and burnable: No smoking.
The Steinway is the official piano of The Curtis Institute of Music.
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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

Monday 19 April 1993 at 8:00pm in Curtis Hall

♪ Seventy-third Student Recital ♪

Graduation Recital: Chu-Hee Lee

Nocturne and Allegro Scherzando

Philippe Gaubert
(1879-1941)

Nadine Jeong-Eun Hur, flute
Amy I-Lin Cheng, piano

Sonata for Harp in C minor
Allegro vigoroso
Andantino espressivo
Presto

Giovanni Battista Pescetti
(1704-1766)

Fantasie for Harp, Op. 35

Louis Spohr
(1784-1859)

Chu-Hee Lee, harp

Variations for Flute and Harp
"Early Morning"

Jean-Michel Damase
(b. 1928)

Nadine Jeong-Eun Hur, flute Chu-Hee Lee, harp

Un sospiro
(transcribed for harp by H. Renié)

Franz Liszt
(1811-1886)

Spanish Dance Nº 1
(from La vida breve)

Manuel de Falla
(1876-1946)

Chu-Hee, harp

Sponsored by The Liberace Foundation
for the Creative and Performing Arts

Chu Hee Lee: Student of Marilyn Costello
Nadine Jeong-Eun Hur: Student of Julius Baker & Jeffrey Khaner
Amy I-Lin Cheng: Student of Claude Frank

"Music doth extenuate fears, furies, appeaseth cruelty,
abateth heaviness, and to such as are wakeful it causeth
quiet rest; it cures all irksomeness and heaviness of soul."

- Cassiodorus, C. 500

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoff Memorial Concert Series

Tuesday 20 April 1993 at 8:00pm in Curtis Hall

♪Seventy-fourth Student Recital♪

Sonata for Piano and Cello in D major, Op. 78

(arrangement of the Violin Sonata N° 1)

Vivace ma non troppo

Adagio

Allegro molto moderato

Johannes Brahms

(1833-1897)

Sonata N° 1 in D minor, for Cello and Piano

Prologue - Sérénade - Finale

Claude Debussy

(1862-1918)

Sophie Shao, cello

Tamara Stefanović, piano

♪INTERMISSION♪

Sonata for Violin and Piano (1939)

Lebhaft

Langsam

Fuge (ruhig bewegt)

Paul Hindemith

(1895-1963)

Violin Concerto N° 1 in G minor, Op. 26

Prelude

Adagio

Finale

Max Bruch

(1838-1920)

Lisamarie Vana, violin

Molly Klser, piano



Sophie Shao: Student of David Soyer
Tamara Stefanović: Student of Claude Frank
Lisamarie Vana: Student of Rafael Druian
Molly Kiser: Student of Peter Serkin

"We shall never become musicians unless we understand the
ideals of temperance, fortitude, liberality, and magnificence."

- Plato

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

Wednesday 21 April 1993 at 8:00pm in Curtis Hall

♪ Seventy-fifth Student Recital ♪

Nocturne in C# minor, Op. Posth.
(transcribed by Nathan Milstein)

Frederick Chopin
(1810-1849)

The Last Rose of Summer

Heinrich Ernst
(1814-1865)

Hora Staccato
(transcribed by Jascha Heifetz)

Grigoras Dinicu
(1889-1949)

Hilary Hahn, violin
Julian Milford, piano

Trio N° 2 in C minor, Op. 66
Allegro energico con fuoco
Andante espressivo
Scherzo: molto allegro quasi presto
Finale: allegro appassionato

Felix Mendelssohn
(1809-1847)

Nurit Bar-Josef, violin Joey Amini, cello
Heather Conner, piano

♪ INTERMISSION ♪

Quartet N° II in F minor, Op. 95
Allegro con brio
Allegretto ma non troppo
Allegro assai vivace ma serioso
Larghetto espressivo - Allegro agitato

Ludwig van Beethoven
(1770-1827)

Maureen Nelson, violin Ming Yang, violin
Si-Fei Cheng, viola Kristin Ostling, cello

Hilary Hahn: Student of Jascha Brodsky
Julian Milford: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff & Susan Starr
Nurit Bar-Josef: Student of Aaron Rosand
Joey Amini: Student of David Soyer
Heather Conner: Student of Eleanor Sokoloff
Maureen Nelson: Student of Yumi Ninomiya Scott
Ming Yang: Student of Rafael Druian
Si-Fei Cheng: Student of Karen Tuttle.
Kristin Ostling: Curtis '90

Felix Galimir prepared the Mendelssohn
Ford Lallerstedt prepared the Beethoven

"Where the speech of man stops short, then the art of music begins."

- Richard Wagner

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostko Memorial Concert Series

Friday 23 April 1993 at 8:00pm in Curtis Hall

♪Seventy-sixth Student Recital♪

Otto-Werner Mueller's Conducting Class

Members of the Symphony Orchestra
of

The Curtis Institute of Music

Symphony N° 9 in E♭ major, Op. 70 (1945)

Dmitri Shostakovich
(1906-1975)

1 Allegro

2 Moderato

3 Presto 4 Largo 5 Allegretto

Ya Hui Wang, conductor (1st movement)

Takao Kanayama, conductor (2nd movement)

Rossen Milanov, conductor (3rd, 4th, and 5th movements)

Prélude à l'après-midi d'un faune (1894)

Claude Debussy
(1862-1918)

Rodolfo Fischer, conductor

♪INTERMISSION♪

Symphony N° 3 in E♭ major, Op. 55, "Eroica"

Ludwig van Beethoven
(1770-1827)

Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto

Rossen Milanov, conductor (1st movement)

Ignat Solzhenitsyn, conductor (2nd movement)

Ya Hui Wang, conductor (3rd movement)

Takao Kanayama, conductor (4th movement)

The conductors are students of Otto-Werner Mueller

"You know why conductors live so long? Because we perspire so much."

- Sir John Barbirolli

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

1992-1993

THE CURTIS ALUMNI SOCIETY
OF GREATER PHILADELPHIA
IN COOPERATION WITH
THE CURTIS INSTITUTE OF MUSIC

*Recital
Mini-Series*

Mikael Eliassen

Piano

Lucille Felsenthal

Piano

Hershel Gordon

Cello

San-ky Kim

Tenor

D. Alan Morrison

Organ

Paul Roby

Violin

Sunday, April 25
3:00 p.m.

CURTIS HALL
1726 LOCUST STREET • PHILADELPHIA, PA

A Recital Mini-Series

SYMPHONY No. 6, Op. 42
ALLEGRO

CHARLES-MARIE WIDOR
(1844-1937)

SYMPHONIE GOTHIQUE, Op. 70
ANDANTE SOSTENUTO

CHARLES-MARIE WIDOR

SYMPHONY No. 6, Op. 59
FINALE

LOUIS VIERNE
(1870-1937)

D. ALAN MORRISON, ORGAN

SEVEN SONNETS OF MICHELANGELO, Op. 22

BENJAMIN BRITTEN
(1913-1976)

JUST AS THERE IS A HIGH
WHY MUST I GO ON
WITH YOUR LOVELY EYES
THOU KNOW'ST
GIVE BACK TO MY EYES
IF LOVE BE CHASTE
NOBLE SOUL

SAN-KY KIM, TENOR
MIKAEL ELIASSEN, PIANO

Intermission

PIANO TRIO No. 1 IN D MINOR, Op. 49

FELIX MENDELSSOHN
(1809-1847)

MOLTO ALLEGRO AGITATO
ANDANTE CON MOTO TRANQUILLO
SCHERZO
FINALE: ALLEGRO ASSAI APPASSIONATO

PAUL ROBY, VIOLIN
HERSHEL GORDON, CELLO
LUCILLE ROTHMAN FELSENTAL, PIANO

THE CURTIS INSTITUTE OF MUSIC
GARY GRAFFMAN, DIRECTOR

MIKAEL ELIASSEN, PIANO (GUEST ARTIST)

Currently Head of the Vocal Studies Department at The Curtis Institute of Music, Mr. Eliassen is an internationally-noted coach and accompanist. He has held master classes in vocal literature at the Chautauqua Summer School, the Cleveland Institute of Music, the San Francisco Opera's Young Artist Program, the University of Brisbane, the University of Seoul, the Jerusalem Music Center, and the National Opera Theatre in Prague. As an accompanist Mr. Eliassen has made many recordings and has toured extensively throughout the world. He has collaborated with such internationally renowned vocal artists as Elly Ameling, Betty Allen, Tom Krause, Robert Merrill, Florence Quivar, John Shirley-Quirk and Theodor Uppman, to name a few. In addition to his responsibilities at Curtis, Mr. Eliassen is also Artistic Director of the International Centre for Opera and Vocal Arts in Belgium.

LUCILLE ROTHMAN FELSENTHAL, PIANO

Lucille Rothman Felsenthal received her Bachelor of Music degree from The Curtis Institute of Music, where she studied with Rudolf Serkin and Mieczyslaw Horszowski. She made her New York recital debut at Town Hall as First Prize winner of the Leschetizky Association of America. Mrs. Felsenthal has performed extensively as a soloist, including appearances at Lincoln Center and on WQXR and WNYC radio stations in New York City. She is also actively involved as a chamber musician and has appeared as guest artist with many chamber ensembles. Mrs. Felsenthal is currently on the faculty of the Stecher & Horowitz School of the Arts and is Resident Artist of the school's ensemble series.

HERSHEL GORDON, CELLO

Hershel (Gorodetzky) Gordon received his Bachelor of Music degree from The Curtis Institute of Music, where he studied with Gregor Piatigorsky. He was a member of The Philadelphia Orchestra under Eugene Ormandy and as a member of the Stringart Quartet was awarded the C. Hartman Kuhn award by the orchestra for outstanding musical ability and character. Mr. Gordon has been principal cellist of the Reading Symphony for the past 13 years.

SAN-KY KIM, TENOR

A recipient of a Master of Music degree in Opera from Curtis in 1991, San-ky Kim has performed roles with the Opera Company of Philadelphia, the European Center for Opera and Vocal Studies, Canberra Philharmonic Society, the Australian National University, The Curtis Opera Theatre and the Temple Opera Theatre. Mr. Kim received a Bachelor of Music degree from the Canberra Institute of Arts and a Bachelor of Arts degree from the Australian National University.

Continued on back

D. ALAN MORRISON, ORGAN

Alan Morrison received his Bachelor of Music degree from The Curtis Institute in 1991, and will be awarded a Master of Music in Accompanying this May. While at Curtis, Mr. Morrison studied organ with John Weaver and accompanying with Vladimir Sokoloff. Earlier this year, he completed the third disc of a three-CD recording of organ music on the ACA label. Mr. Morrison has won numerous competitions, including the Arthur Poister National Organ Playing Competition and the American Guild of Organists Competition, and he was a finalist at the National Organists Competition.

PAUL ROBY, VIOLIN

A 1988 Curtis graduate, Paul Roby was a student of Jascha Brodsky while at The Institute. Since 1991 Mr. Roby has been a member of The Philadelphia Orchestra. Prior to this, he served as Assistant Principal Second Violin of the National Symphony Orchestra in Washington, DC, and was a member of the Baltimore Symphony Orchestra.



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

Sunday 25 April 1993 at 8:00pm in Curtis Hall

♪ Seventy-seventh Student Recital ♪

Richard Woodhams's Oboe Class

Sonata in F major for Oboe and Piano
Andante - Allegro

Gaetano Donizetti
(1797-1843)

Jimin Lee, oboe
Patty Park, piano

Parable for Solo Oboe, Op. 109

Vincent Persichetti
(1915-1987)

Alexandra Knoll, oboe

Interlude for Oboe and String Quartet

Gerald Finzi
(1901-1956)

Lelie Resnick, oboe
Brian Krinke, violin Sylwia Konopka, violin
Alexandra Moellmann, viola Margaret Tobola, cello

Quartet for Oboe and Strings
Aria - Waltz - Presto

Bruce Adolphe
(b. 1955)

Kathy Ann Lord, oboe Judy Lin, violin
Si-Fei Cheng, viola Jeffrey Lastrapes, cello

♪ INTERMISSION ♪

Kammerkonzert for Violin, Piano, and 13 Winds
Tema scherzoso con variazioni
Adagio
Rondo ritmico con introduzione

Alban Berg
(1885-1935)

Steven Copes, violin/Ishmael Wallace, piano/Kathy Lord, oboe/Lelie
Resnick, English horn/Victoria Bullock, clarinet/Gregory Raden, E♭ clarinet/
Sam Cavierel, bass clarinet/John Fekete, bassoon/Michelle Fenton,
contrabassoon/Nadine Hur, flute/Catherine Hays, piccolo & 2nd flute/Patrick
Pridemore, horn I/Sandy Swanson, horn II/Kevin Cobb, trumpet/Paul
Bryan, trombone/Rossen Milanov, conductor

Jimin Lee, Alexandra Knoll, Lelie Resnick, and Kathy Ann Lord
are students of Richard Woodhams
Patty Park: Student of Eleanor Sokoloff
Brian Krinke: Student of Felix Galimir
Sylvia Konopka: Student of Rafael Druian
Alexandra Moellmann: Student of Michael Tree
Margaret Tobola: Student of David Soyer
Judy Lin: Student of Rafael Druian
Si-Fei Cheng: Student of Karen Tuttle
Jeffrey Lastrapes: Student of Orlando Cole
Steven Copes: Student of Aaron Rosand
Ishmael Wallace: Student of Seymour Lipkin
Victoria Bullock: Student of Donald Montanaro
Gregory Raden: Student of Donald Montanaro
Sam Caviezel: Student of Donald Montanaro
John Fekete: Student of Bernard Garfield
Michelle Fenton: Student of Bernard Garfield
Nadine Hur: Student of Julius Baker & Jeffrey Khaner
Catherine Hays: Student of Julius Baker & Jeffrey Khaner
Patrick Pridemore: Student of Myron Bloom
Sandy Swanson: Student of Myron Bloom
Kevin Cobb: Student of Frank Kaderabek
Paul Bryan: Student of Glenn Dodson
Rossen Milanov: Student of Otto-Werner Mueller

" . . . the unforgettable, silvery sounds of oboes, oboes, oboes."

- C. Martin Frobisher

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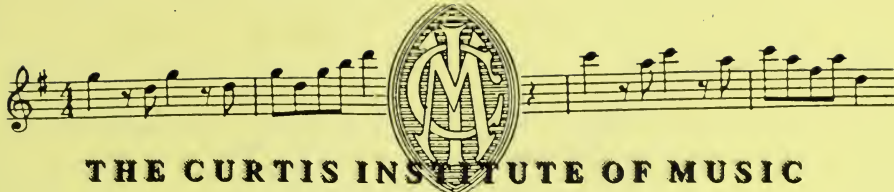
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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 26 April 1993 at 8:00pm in Curtis Hall

♪ Seventy-eighth Student Recital ♪

Sonata N° I for Violin Alone in G minor, S. 1001

Adagio

Fuga

Siciliano

Presto

J. S. Bach

(1685-1750)

Yuki MacQueen, violin

Sonata in C major for Cello and Piano, Op. 119

Andante grave

Moderato

Allegro ma non troppo

Sergey Prokofiev

(1891-1953)

Margaret Tobola, cello

Molly Kiser, piano

♪ INTERMISSION ♪

Sonata N° 23 in F minor for Piano, Op. 57

Allegro assai

Andante con moto

Allegro ma non troppo - Presto

Ludwig van Beethoven

(1770-1827)

Ignat Solzhenitsyn, piano

Yuki MacQueen: Student of Jascha Brodsky & Arnold Steinhardt
Margaret Tobola: Student of David Soyer
Molly Kiser: Student of Peter Serkin
Ignat Solzhenitsyn: Student of Gary Graffman

"Only when the form is quite clear to you will the spirit become clear to you."
- Robert Schumann

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoff Memorial Concert Series

Tuesday 27 April 1993 at 8:00pm in Curtis Hall

♪Seventy-ninth Student Recital♪

Solo Cello Suite N° 3 in C major, S. 1009

Prelude

Allemande

Courante

Sarabande

Bourée

Gigue

Johann Sebastian Bach

(1685-1750)

Joey Amini, cello

Sonata N° 3 for Piano and

Cello in A major, Op. 69

Allegro ma non tanto

Scherzo - Allegro molto

Adagio cantabile - Allegro vivace

Ludwig van Beethoven

(1770-1827)

Rieko Aizawa, piano Alberto Parrini, cello

♪INTERMISSION♪

Sonata N° 23 in F minor, Op. 57

Allegro assai

Andante con moto

Allegro ma non troppo - Presto

Ludwig van Beethoven

(1770-1827)

Ignat Solzhenitsyn piano

Joey Amini: Student of David Soyer
Rieko Aizawa: Student of Mieczyslaw Horszowski & Peter Serkin
Alberto Parrini: Student of David Soyer
Ignat Solzhenitsyn: Student of Gary Graffman

"Impudent futility, to endeavor to translate music into color or poetry
or any dimension but its own!

- Catherine Drinker Bowen

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

Wednesday 28 April 1993 at 8:00pm in Curtis Hall

♪Eightieth Student recital♪

Sonatine for Piano (1905)

Maurice Ravel
(1875-1937)

Chiao-han Liao, piano

Sonata for Viola Solo, Op. II/5

Lebhaft, aber nicht geeilt

Mässig schnell, mit viel Wärme vortragen

Scherzo: schnell

In Form und Zeitmasse einer Passacaglia

Paul Hindemith
(1895-1963)

Daniel Foster, viola

♪ INTERMISSION ♪

Piano Concerto № 2 in G minor, Op. 16 (1913)

Sergey Prokofiev
(1891-1953)

Laura Mikkola, piano
Molly Kiser, piano

Chiao-han Liao: Student of Seymour Lipkin
Daniel Foster: Student of Karen Tuttle
Laura Mikkola: Student of Gary Graffman
Molly Kiser: Student of Peter Serkin

"The viola is a philosopher, sad, helpful; always ready to come to the aid of others, but reluctant to call attention to himself."

- Albert Lavignac

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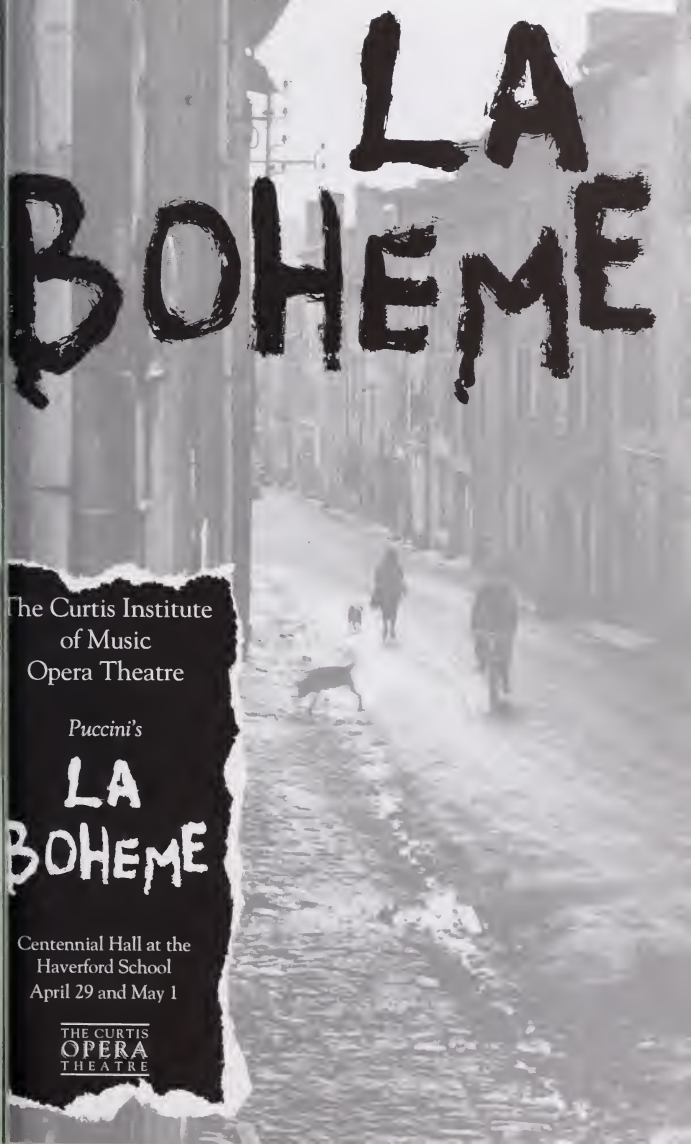
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Howard Kornblum, Director of Concert Division



LA BOHEME

The Curtis Institute
of Music
Opera Theatre

Puccini's

LA BOHEME

Centennial Hall at the
Haverford School
April 29 and May 1

THE CURTIS
OPERA
THEATRE

The Curtis Institute of Music

The Curtis Institute of Music was founded in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides full-tuition scholarships for all its students, attracting the finest young musicians from the United States and 24 foreign countries. In addition to undergraduate degrees in performance, composition and conducting, it offers master of music degrees in opera and in accompanying. The opera program gives carefully selected singers courses in repertoire and language, musical and dramatic analysis, and acting and stage direction. Since its founding, 38 alumni of The Curtis Institute have gone on to sing with the Metropolitan Opera, beginning with Louise Lerch in 1926 and Rose Bampton in 1932. The Curtis tradition of operatic excellence has continued in more recent years with Anna Moffo, Judith Blegen, Benita Valente, Katherine Ciesinski, Vinson Cole, Michael Schade, Charlotte Hellekant, Tracey Welborn and Maria Fortuna.

The Curtis Institute of Music Vocal Studies Department

<i>Head of Opera & Voice Departments</i>	Mikael Eliasen
<i>Administrator</i>	Ralph Batman
<i>Make-up</i>	Marcien Bazell
<i>Italian Diction*</i>	Alessandra Bonamore-Graves
<i>Stage Combat & Fencing</i>	Payson Burt
<i>History of Opera & Singing</i>	Wayne Conner
<i>Diction Coach</i>	Robert Cowart
<i>Stagecraft</i>	Dorothy Danner
<i>Movement</i>	Jennie Diggs
<i>Alexander Technique</i>	Robin Gilmore
<i>German Diction*</i>	Ilse Hawrysz
<i>Stagecraft</i>	Rhoda Levine
<i>Voice Coach</i>	David Lofton
<i>Voice Teacher*</i>	Marlena Kleinman Malas
<i>Staff Pianist</i>	Louis Menendez
<i>Opera & Voice Coach</i>	Susan Nowicki
<i>Principal Opera Coach</i>	Danielle Orlando
<i>Voice Teacher*</i>	Margaret Poyner
<i>French Diction*</i>	Therese Casadesus Rawson
<i>Opera & Voice Coach</i>	Donald St. Pierre
<i>Voice Coach</i>	Vladimir Sokoloff
<i>Visiting Voice Teacher</i>	Galina Vishnevskaya

*Voice Program

The Friends of Curtis

At The Curtis Institute of Music there are 169 young musicians of exceptional talent training for careers as performing artists. Music lovers can help this new generation of composers, conductors, instrumentalists and singers prepare for the future by joining the Friends of Curtis, an organization that has an important role in helping to advance the careers of the gifted young musicians studying at The Institute. For membership information, please call 215-893-5279.

The Curtis Institute of Music Opera Theatre

presents

LA BOHEME

Music by
Giacomo Puccini

Libretto by
Giuseppe Giacosa and Luigi Illica

<i>Conductor</i>	Patrick Summers
<i>Stage Director</i>	Rhoda Levine, in collaboration with the cast
<i>Scenic Designer</i>	John Conklin
<i>Costume Designer</i>	Richard St. Clair
<i>Lighting Designer</i>	George McMahon

Thursday, April 29
Saturday, May 1
8:00 p.m.

Centennial Hall — The Haverford School

This production is being sponsored in part by The Samuel S. Fels Fund and
The Helen F. Whitaker Fund

Supertitles for this production of *La Bohème* are owned by the San Francisco Opera.
Supertitle translation is by Clifford Cranna.

La Bohème was designed by John Conklin for Boston Lyric Opera and includes some scenic elements from
the 1991 production of Leoncavallo's *La Bohème* presented by the Opera Theater of St. Louis.

The Curtis Institute of Music
Gary Graffman, Director
1992–93 Season

La Bohème

Cast

(in order of appearance)

<i>Rodolfo</i>	Ian de Nolfo
<i>Marcello</i>	Shuler Hensley
<i>Schaunard</i>	Michael Dean
<i>Colline</i>	Derrick Lawrence
<i>Benoit/Alcindoro</i>	Ted Christopher
<i>Mimi</i>	Janelle Robinson (4/29) Tamara Hardesty (5/1)
<i>Musetta</i>	Colleen Gaetano (4/29) Christina Bouras (5/1)
<i>Supernumeraries</i>	Timothy Coyne Edward Ippolito Mary Jo Katona Anthony Mirabile



Time: Paris, 1930

Act I

Pause

Act II

15-minute intermission

Act III

Pause

Act IV



Note from the Stage Director

Because our mandate at Curtis has always been to provide students with the time and support they need to develop their skills as imaginative artists, we have chosen to present *La Bohème* in its abridged form. Much like the Peter Brook *La Tragédie de Carmen*, chorus scenes (at the beginning of Act II and III) have not been included.

We have chosen this version of *La Bohème* because we wished for all rehearsal time to be devoted to our singers, allowing them every possible opportunity to “own” their roles.

We hope you will enjoy the performance, and we would appreciate applause only at the end of acts. Thank you.

Rhoda Levine



Synopsis

Four Bohemians — the poet Rodolfo, the painter Marcello, the musician Schaunard and the philosopher Colline — share a Paris attic. As the action begins, Rodolfo and Marcello are in their garret trying to keep warm. Colline enters, followed by Schaunard, who brings unexpected food and wood. As they celebrate their good fortune, their landlord, Benoit, comes to collect the rent. They get him drunk and urge him to tell of his past loves; then they throw him out with mock indignation, while the rent remains unpaid. As the friends depart for a Christmas Eve celebration at the Café Momus, Rodolfo promises to join them, staying behind to write. There is a knock at the door: it is a neighbor, Mimi, whose candle has gone out on the drafty stairs. Mimi later realizes she has lost her key and as she and Rodolfo search for it, they tell each other of their dreams. Realizing their love for one another, Mimi and Rodolfo slowly leave for the café.

As Rodolfo and Mimi join his friends at the café, Marcello's former girlfriend, Musetta, enters with the wealthy Alcindoro. Musetta tries to gain the painter's attention. She eventually sends her admirer off, falls into Marcello's arms, and departs with the Bohemians, leaving Alcindoro to pay the bill.

Several months later, Mimi tells Marcello of her despair over Rodolfo's constant jealousy. As Rodolfo approaches, she hides and hears Rodolfo tell Marcello of his fear that Mimi's frail health can only worsen in their poverty. Mimi steps forward to bid her lover farewell. While Mimi and Rodolfo recall their happiness, Musetta and Marcello quarrel and part in fury; Mimi and Rodolfo decide to stay together until spring.

Some time later, separated from their sweethearts, Rodolfo and Marcello lament their loneliness. Colline and Schaunard bring in a meal, and the four engage in a dance, which turns into a mock fight. Musetta bursts in and says Mimi is downstairs but is too weak to climb the stairs. She has come to be near Rodolfo to die. For a while the lovers are alone and recall their first meeting. After the others return, Mimi dies quietly.

Biographies

Patrick Summers, Conductor

Patrick Summers, Music Director of the San Francisco Opera Center and Head of the Merola Program, has collaborated with many of today's most distinguished artists. In 1991, he made his conducting debut at the San Francisco Opera in *Die Fledermaus*; and in 1992 he conducted Rossini's *Ermione* at the Rossini Festival at the San Francisco Opera. A two-time winner of the prestigious Otto Guth Memorial Award, Mr. Summers conducted the first performance of *Tosca* ever presented in China. He also conducted the West Coast premiere of Hiram Titus' *Rosina* in 1988 as well as the U.S. premiere of Aribert Reimann's *Ghost Sonata* in 1990.

Rhoda Levine, Stage Director

Rhoda Levine joined the faculty of The Curtis Institute of Music in 1990. She has worked as director/choreographer both on and off Broadway, in London's West End, and for the CBS, NBC and NET television networks. Her work has been seen at the Netherlands Opera, the Brussels Opera and Scottish Opera as well as the opera companies of San Francisco, Houston, Seattle, Dallas and New York, where she directed the world premiere of Anthony Davis' *X: The Life and Times of Malcolm X*, the American premiere of Janacek's *House of the Dead*, and, most recently, Zimmermann's *Die Soldaten*. Ms. Levine has also worked at the Festival of Two Worlds (Spoleto and Charleston), The Jerusalem Festival, The Cabrillo Festival and the Holland Festival, to name a few.

John Conklin, Scenic Designer

John Conklin's innovative designs are seen in opera houses all over the world. He was the set and costume designer for the world premiere of *The Ghosts of Versailles* at the Metropolitan Opera and was the set designer for the Met's new production of *Lucia di Lammermoor*, which was mounted last November. Mr. Conklin also designed the sets and costumes for the New York City Opera productions of *X: The Life and Times of Malcolm X*, *House of the Dead* and *Die Soldaten*. Forthcoming productions include *Werther* and *Il Conte Ory* for Glimmerglass Opera, *Don Giovanni* for the Opera Theatre of St. Louis, and *I Lombardi* for the Metropolitan Opera.

Richard St. Clair, Costume Designer

A graduate of Temple University, Richard St. Clair is well known to Philadelphia opera audiences. As Resident Costume Director for the Opera Company of Philadelphia, Mr. St. Clair has designed many productions including *Death in Venice*, *Peter Grimes* and *La gazza ladra*. He has also designed productions for The Pennsylvania Opera Theater including *The Fairy Queen*, *Candide* and *The Coronation of Poppea*. Most recently, Mr. St. Clair designed *La Bohème* for the Opera Company of Philadelphia.

George McMahon, Lighting Designer

George McMahon has, over the course of the past 20 years, designed the sets or lighting for over 200 productions. His work has been seen locally at the Walnut Street Theatre, the Annenberg Center, the Merriam (Shubert) Theatre, the Cheltenham Playhouse and various colleges. Most recently Mr. McMahon designed the lighting for *Philadelphia, Here I Come!* at St. Joseph's University, where he is the technical director of the Bluett Theatre. *La Bohème* marks his 17th production for The Curtis Institute of Music.

The Curtis Orchestra

Violins

Nurit Bar-Josef
Ellen de Pasquale
Jennifer Gilbert
Dennis Kim
Indira Koch
Joanna Konopka
Sylwia Konopka
Sarah Kreston
Julie Kurtzman
Stephanie Kurtzman
Lisa-Beth Lambert
Lisa Lee
Rachel Segal
Janet Qin Wang
Yung Hsiang Wang

Violas

Che-Yen Chen
Kirsten Docter
Hui Liu
Alexandra Moellmann
Jennifer Stahl

Cellos

Reynard Rott
Sun-Won Ryang
Pitnarry Shin
Ju Yeon Song

Double Basses

Christopher Chlumsky
Heather Miller

Flutes

Catherine Hays
Demarre McGill

Oboe

Kathy Ann Lord

Clarinets

Samuel Caviezel
Gregory Raden

Bassoon

John Fekete

Horns

Karen Mendocha
Chi-Zong Wang

Trumpets

Kevin Cobb
Jason Gamer

Trombone

James Nova

Percussion

David Paroby
William Wozniak

Harp

Katerina Englichova

Administrator

Richard Zuch



Production Staff

Conductor

Patrick Summers

Stage Director

Khoda Levine

Scenic Designer

John Conklin

Costume Designer

Richard St. Clair

Lighting Designer

George McMahon

Make-up

Marcie Bazell

Assistant Conductor

Rodolfo Fischer

Production Manager

Ralph Batman

Musical Preparation

Danielle Orlando
Donald St. Pierre
Susan Nowicki

Rehearsal Pianist

Louis Menendez

Production Stage Manager

Deirdre McCrane







THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

Friday 30 April 1993 at 8:00pm in Curtis Hall

♪Eighty-first Student Recital♪

Graduation Recital: Meng-Chieh Liu

Sonata in G minor, Op. 22

Robert Schumann
(1810-1856)

So rasch wie möglich

Andantino

Scherzo: sehr rasch und markiert

Rondo: presto

Sonata N° 28 in A major, Op. 101

Ludwig van Beethoven
(1770-1827)

Allegretto, ma non troppo

Vivace alla marcia

Adagio ma non troppo con affetto

Allegro

Meng-Chieh Liu, piano

♪INTERMISSION♪

Polonaise-Fantasie in A♭ major, Op. 61

Frederick Chopin
(1810-1849)

Estampes

Pagodes

La Soirée dans Grenade

Jardins sous la pluie

Claude Debussy
(1862-1918)

Prélude, choral et fugue

César Franck
(1822-1890)

Meng-Chieh Liu, piano

Meng-Chieh Liu wants to thank his teachers - Jorge Bolet,
Eleanor Sokoloff, and Claude Frank - for their guidance.
And his thanks also go to Karen Tuttle, Gary Graffman,
Edward Aldwell, Ford Lallerstedt, Dr. Vladimir Sokoloff,
and Howard Kornblum for their support.

Meng-Chieh Liu: Student of Claude Frank

"He who plays the piano keeps sane."

- Italian proverb.

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

Sunday 2 May 1993 at 3:00pm in Curtis Hall

♪Eighty-second Student Recital♪

Graduation Recital: Wendy Warner

Beethoven's Complete Sonatas for Piano and Violoncello

Sonata N° 1 in F major, Op. 5/1 (1796)

Ludwig van Beethoven

Adagio sostenuto - Allegro - Adagio -

(1770-1827)

Presto - Tempo primo

Rondo: allegro vivace - Adagio - Tempo primo

Sonata N° 2 in G minor, Op. 5/2 (1796)

Beethoven

Adagio sostenuto ed espressivo - Allegro molto più tosto presto

Rondo: allegro

Ignat Solzhenitsyn, piano Wendy Warner, violoncello

♪INTERMISSION♪

Sonata N° 3 in A major, Op. 69 (1807-1808)

Beethoven

Allegro ma non tanto

Scherzo: allegro molto

Adagio cantabile - Allegro vivace

Ignat Solzhenitsyn, piano Wendy Warner, violoncello

♪INTERMISSION♪

Sonata N° 4 in C major, Op. 102/1 (1815)

Beethoven

Andante - Allegro vivace

Adagio - Tempo d'andante - Allegro vivace

Sonata N° 5 in D major, Op. 102/2 (1815)

Beethoven

Allegro con brio

Adagio con molto sentimento d'affetto (attaca:)

Allegro - Allegro fugato

Ignat Solzhenitsyn, piano Wendy Warner, violoncello

Wendy Warner: Student of Mstislav Rostropovich
Ignat Solzhenitsyn: Student of Gary Graffman

"The cello is like a beautiful woman who has not grown older,
but younger with time, more slender, more supple, more graceful."

- Pablo Casals

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

Sunday 2 May 1993 at 8:00pm in Curtis Hall

♪Eighty-third Student Recital♪

Graduation Recital: Sun-Won Ryang

Cello Sonata in D major, Op. 58

Felix Mendelssohn
(1809-1847)

Allegro assai vivace
Allegretto scherzando
Adagio
Molto allegro e vivace

Sun-Won Ryang, cello
Hugh Sung, piano

Rondo in G minor, Op. 94

Antonin Dvořák
(1841-1904)

Sonata N° 4 for Piano and Cello
in C major, Op. 102/1
Andante
Adagio
Allegro vivace

Ludwig van Beethoven
(1770-1827)

Julian Milford, piano Sun-Won Ryang, cello

♪INTERMISSION♪

Sonata for Cello Solo, Op. 28

Eugène Ysaÿe
(1858-1931)

"Requiebros"

Gaspar Cassadó
(1897-1966)

Nocturne in C# minor

Frederick Chopin
(1810-1849)

Sonata in C major for Cello and Piano
Tempo di menuetto

Franz Joseph Haydn
(1732-1809)

Sun-Won Ryang, cello
Julian Milford, piano

Sun-Won Ryang: Student of David Soyer
Hugh Sung: Curtis '90
Julian Milford: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff & Susan Starr

"There is geometry in the humming of the strings.
There is music in the spacings of the spheres."

- Pythagoras

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Proskoff Memorial Concert Series

Monday 3 May 1993 at 8:00pm in Curtis Hall

♪Eighty-fourth Student Recital♪

Graduation Recital: Ming Yang

Sonatina N° 2 for Violin and Piano in A minor

Franz Schubert

Allegro moderato

(1797-1828)

Andante

Menuetto: *Allegro*

Allegro

Sonata N° 3 for Piano & Violin in D minor, Op. 108

Johannes Brahms

Allegro

(1833-1897)

Adagio

Un poco presto e con sentimento

Presto agitato

Ming Yang, violin

Wen-Chi Liu, piano

♪INTERMISSION♪

Havanaise

Camille Saint-Saëns

Allegretto lusigniero

(1835-1921)

First Rhapsody for Violin

Béla Bartók

Prima Parte: *Lassú (moderato)*

(1881-1945)

Seconda Parte: *Friss (allegretto moderato)*

Ming Yang, violin

Wen-Chi Liu, piano

Ming Yang: Student of Rafael Druian
Wen-Chi Liu: Student of Eleanor Sokoloff

"The heart of a melody can never be put down on paper."

- Pablo Casals

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoff Memorial Concert Series

Tuesday 4 May 1993 at 5:00pm in Curtis Hall

♪Eighty-fifth Student Recital♪

Quintet for Winds in B \flat major, Op. 56/1

Allegretto

Andante con moto

Menuet & Trio

Allegro

Franz Danzi
(1763-1826)

Summer Music, Op. 31

Samuel Barber
(1910-1981)

Nili Newman, flute Kathy Lord, oboe
Gregory Raden, clarinet Glenn Einschlag, bassoon
Patrick Pridemore, horn

♪INTERMISSION♪

Quintet for Woodwinds in G minor

Allegro con moto

Andante

Vivace

Paul Taffanel
(1844-1908)

Nili Newman, flute Kathy Lord, oboe
Gregory Raden, clarinet Glenn Einschlag, bassoon
Patrick Pridemore, horn

Nili Newman: Student of Julius Baker & Jeffrey Khaner
Kathy Lord: Student of Richard Woodhams
Gregory Raden: Student of Donald Montanaro
Glenn Einschlag: Student of Bernard Garfield
Patrick Pridemore: Student of Myron Bloom

Anthony Gigliotti prepared the three works

"The sound of the flute will cure epilepsy, and a sciatic gout."
- Theophrastus (c. 301 B.C.)

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

Tuesday 4 May 1993 at 8:00pm in Curtis Hall

♪Eighty-sixth Student Recital♪

Conversation for Two Trombones

Charles Small

Paul Jacob Bryan, trombone W. Barry McCommon, bass trombone

Sonata for Viola and Piano, Op. 25/4

Paul Hindemith

Sehr lebhaft. Markiert und Kraftful

(1895-1963)

Sehr langsame Viertel

Finale. Lebhaftes Viertel

Si-Fei Cheng, viola

Susanne Son, piano

Sonata for Piano and Cello N° 4

Ludwig van Beethoven

in C major, Op. 102/1

(1770-1827)

Andante - Allegro vivace

Adagio - Tempo d'andante

Allegro vivace

Susanne Son, piano Reynard Rott, cello

♪INTERMISSION♪

Concerto N° 4 in G major, Op. 58

Beethoven

Allegro moderato

Andante con moto

Rondo: vivace

Susanne Son, piano

Anthony Hewitt, 2nd piano

Paul Jacob Bryan: Student of Glenn Dodson
W. Barry McCommon: Student of Glenn Dodson
Si-Fei Cheng: Student of Karen Tuttle
Susanne Son: Student of Seymour Lipkin
Reynard Rott: Student of Orlando Cole
Anthony Hewitt: Student of Claude Frank

"Music is a cumulative art. It is a chain of sounds through time, each sound taking its meaning from those that have gone before. It is not the art for amnesiacs.

- William Mayer

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 5 May 1993 at 8:00pm in Curtis Hall

♪Eighty-seventh Student Recital♪

Graduation Recital: Jennifer Stahl

Duo for Violin and Viola N° 1 in G major, K.423

W. A. Mozart

Allegro

(1756-791)

Adagio

Allegro

Jennifer Haas, violin Jennifer Stahl, viola

Two Songs, Op. 91

Johannes Brahms

Gestillte Sehnsucht

(1833-1897)

Geistliches Wiegenlied

Ruby Philogene, mezzo-soprano Jennifer Stahl, viola

Louis Menendez, piano

♪INTERMISSION♪

Sonata for Viola and Piano, Op. 11/4

Paul Hindemith

Fantasie

(1895-1963)

Thema mit Variationen

Finale (mit Variationen)

Jennifer Stahl, viola

Louis Menendez, piano

Jennifer Stahl: Student of Karen Tuttle
Jennifer Haas: Student of Jascha Brodsky
Ruby Philogene: Student in the Master's Degree Program
in Opera with Mikael Eliassen
Louis Menendez: Staff Pianist

"Music quickens time, she quickens us to the finest enjoyment of time."

- Thomas Mann

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoff Memorial Concert Series

Thursday 6 May 1993 at 8:00pm in Curtis Hall

♪ Eighty-eighth Student Recital ♪

Graduation recital: Xiangdong Kong

Sonata in E♭ major, K. 282

Adagio

Menuetto I - Menuetto II

Allegro

Wolfgang Amadeus Mozart

(1756-1791)

Six Pieces for Piano, Op. 118

1 Intermezzo 2 Intermezzo 3 Ballade

4 Intermezzo 5 Romance 6 Intermezzo

Johannes Brahms

(1833-1897)

Piano Sonata N° 2, Op. 22

Allegro - Andante con espressione - Allegro

Con moto, ma non tanto

Molto andante

Allegro molto

Robert Muczynski

(b. 1929)

Xiangdong Kong, piano

♪ INTERMISSION ♪

Arabesque, Op. 18

Robert Schumann

(1810-1856)

Sonata N° 2 in B♭ minor, Op. 36 (1913)

Allegro agitato

Non allegro

Allegro molto

Sergey Rachmaninoff

(1873-1943)

Xiangdong Kong, piano

Xiangdong Kong: Student of Claude Frank

"Music is in a continual state of becoming."

- Aaron Copland

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

Friday 7 May 1993 at 8:00pm in Curtis Hall

♪Eighty-ninth Student Recital♪

Graduation Recital: Katrine Buvarp

Sonata N° 6 for Piano and Violin

in A major, Op. 30/1

Allegro

Adagio molto espressivo

Allegretto con variazioni

Ludwig van Beethoven

(1770-1827)

Sonata N° I for Violin and Piano

in F minor, Op. 80

Andante assai

Allegro brusco

Andante

Allegro

Sergey Prokofiev

(1891-1953)

Katrine Buvarp, violin

Julian Milford, piano

♪INTERMISSION♪

Sonata for Violin and Piano

Allegretto

Blues

Perpetuum mobile

Maurice Ravel

(1875-1937)

Katrine Buvarp, violin

Julian Milford, piano



Katrine Buvarp: Student of Rafael Druian
Julian Milford: Master's Degree student in Accompanying
with Dr. Vladimir Sokoloff & Susan Starr

"Music is enough for a lifetime - but a lifetime is not enough for music."

- Sergei Rachmaninoff

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The Curtis Institute of Music

SIXTIETH COMMENCEMENT
and
CONFERRING OF DEGREES



CURTIS HALL

Saturday, May Eighth

One Thousand Nine Hundred and Ninety-three
at Eleven o'clock in the Morning

Certificate

COMPOSITION

Andrew Jacobs

VIOLIN

Sarah Kreston

Diploma

COMPOSITION

Eric Steward Sessler

Ishmael Emmett Wallace

CONDUCTING

Rodolfo Fischer

Ya-Hui Wang

PIANO

Xiang-Dong Kong

ORGAN

Jarod Morgan Beyers

VIOLIN

Katrine Buvarp

Jennifer Michiko Gilbert

VIOLA

Daniel Foster

Alexandra Elisabeth Moellmann

Jennifer Stahl

VIOLONCELLO

Wendy Joy Warner

Bachelor of Music

VOICE

Kamel Shawkey Boutros

COMPOSITION

David G. Horne

PIANO

Anthony Hewitt

Meng-Chieh Liu

Susanne Son

VIOLIN

Brian Krinke
Qin Wang

Lisa-Beth Laura Lambert
Ayako Yoshida

VIOLONCELLO

Mirjam Ingolfsson

Sun-Won Ryang

DOUBLE BASS

Reid Anderson

Matthew Allan Frischman

Daniel S. McDougall

HARP

Chu-Hee Lee

FLUTE

Nile Merle Newman

CLARINET

Victoria Lynn Bullock

Richard Ray Hawley, Jr.

BASSOON

John S. Fekete

HORN

Sandra Swanson

TRUMPET

George C. Chase

Kevin Daniel Cobb

TROMBONE

Paul Jacob Bryan

Performance Certificate

OPERA

Michael Ely Dean (in absentia)

Derrick L. Lawrence (in absentia)

Master of Music

ACCOMPANYING

Julian Robert Milford

Alan Morrison

Chie Nagatani

OPERA

Keith Alexander Bolves

(in absentia)

Zheng Cao

Ian Joslyn deNolfo

(in absentia)

Shuler Paul Hensley

Ruby Catherine Philogene

Order of Ceremonies

Prelude: Prelude in E_b major J. S. Bach

Processional: Psalm XIX Benedetto Marcello
John Weaver

INTRODUCTION OF COMMENCEMENT SPEAKER
GARY GRAFFMAN

ADDRESS
SHELDON HACKNEY

CONFERRING OF HONORARY DEGREES

DR. MILTON L. ROCK
Chairman of the Board

GARY GRAFFMAN
Director

AWARDING OF CERTIFICATES

AWARDING OF DIPLOMAS

CONFERRING OF DEGREES IN COURSE

THE STAR SPANGLED BANNER

(See over)

GRADUATE PROCESSION

Recessional: Trumpet Tune in C Henry Purcell
John Weaver

Assisted by

ROBERT FITZPATRICK

Dean

Assistant Marshals

James Clark

Steven Copes

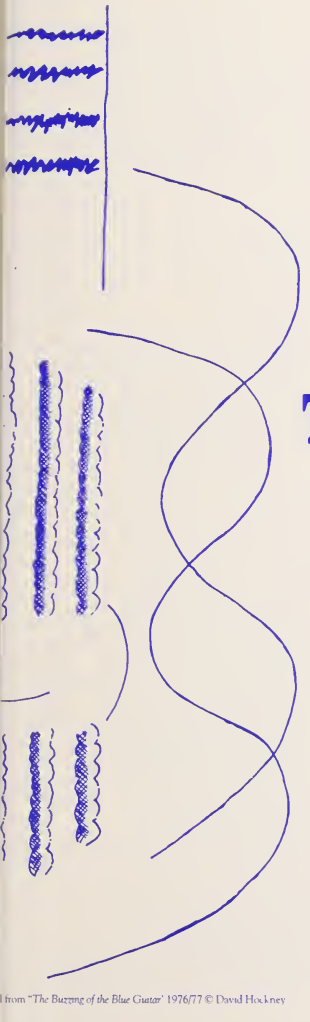
Ellen dePasquale

Kathy Lord

THE STAR SPANGLED BANNER

O, say, can you see,
By the dawn's early light,
What so proudly we hailed
At the twilight's last gleaming,
Whose broad stripes and bright stars,
Through the perilous fight,
O'er the ramparts we watched
Were so gallantly streaming?
And the rockets' red glare,
The bombs bursting in air,
Gave proof through the night
That our flag was still there.
O, say, does that star-spangled banner yet wave
O'er the land of the free
And the home of the brave?





The Curtis Institute
of Music

presents

the world premiere of
Robert Capanna's

The Blue Guitar

Images by David Hockney
Poetry by Wallace Stevens



Saturday, May 15
8:00 p.m.
Curtis Hall

The Curtis Institute of Music

The Curtis Institute of Music was founded in 1924 by Mary Louise Curtis Bok to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 169 students from the United States and 24 foreign countries study with the school's celebrated 82-member faculty, which includes Julius Baker, Leon Fleisher, Felix Galimir, Szymon Goldberg, Gary Graffman, Mieczyslaw Horszowski, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Ned Rorem, Aaron Rosand, Mstislav Rostropovich, Peter Serkin and members of the Guarneri Quartet.

The Friends of Curtis

At The Curtis Institute of Music there are 169 young musicians of exceptional talent training for careers as performing artists. Music lovers can help this new generation of composers, conductors, instrumentalists and singers prepare for the future by joining the Friends of Curtis, an organization that has an important role in helping to advance the careers of the gifted young musicians studying at The Institute. For membership information, please call 215-893-5279.

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List incomplete

The Curtis Institute of Music
Gary Graffman, Director
1992-93 Season

Program

Platero y yo, Op. 190
for Narrator and Guitar

Mario Castelnuovo-Tedesco
(1895-1968)

Poetry by Juan Ramón Jiménez

Platero
La Primavera
El Pozo
Golondrinas
A Platero en el Cielo de Moguer

Harold Parker, *Narrator* Peter Segal, *Guitar*

Intermission

The Blue Guitar
for Speaker, Flute, Guitar,
Percussion, Viola and Cello

Robert Capanna
(b. 1952)

Poetry by Wallace Stevens; Images by David Hockney

Part One "*The man bent over his guitar*"
Stanzas I through VIII, Images 1 through 5

Part Two "*And the colour, the overcast blue*"
Stanzas IX and X, Image 6

Part Three "*Slowly the ivy on the stones*"
Stanzas XI through XX, Images 7 through 12

Part Four "*A substitute for all the gods*"
Stanzas XXI through XXV, Images 13 through 15

Part Five "*The world washed in his imagination*"
Stanzas XXVI through XXXIII, Images 16 through 19, and 1

Harold Parker, *Speaker* Peter Segal, *Guitar*
Edward Schultz, *Flute* Harvey Price, *Percussion*
Barbara Creider, *Viola* Charles Forbes, *Cello*
Robert Capanna, *Conductor*

Text © Wallace Stevens, 1936 renewed 1964. From *The Collected Poems*
of Wallace Stevens, used by permission of Alfred A. Knopf, Inc.
Images by David Hockney, © David Hockney, 1977

*This performance is supported by grants from the Samuel and Rebecca Kardon Foundation,
The Presser Foundation, The Samuel S. Fels Fund and The Leo Model Foundation.*

Program Notes

Juan Ramón Jiménez was born in the south of Spain in 1881. He wrote what he called "pure poetry," or subjective poetry in a delicate, impressionistic style. In 1956, he received the Nobel Prize for Literature; he died in 1958.

Platero y yo (1914) is a book of poetic prose or narrative. It's the story of the poet's life with his donkey in his home town in Moguer. Although it seems to be an innocent children's story (a shorter version was first published as a child's book), it is much more. It's a social commentary, an adult's view of life in which there is sadness in the life of a child.

The selections presented here offer a wide range of emotions. There is happiness in the description of Platero, joy in *La Primavera*, hope and fear in *Golondrinas*, wonderment in *El Pozo*, and sadness in *A Platero en el Cielo de Moguer*.

Tedesco was very fond of this book and composed music to 28 of its 138 narratives. Although generally played as guitar solos, performing them with narration was Tedesco's preference.

Concha Alborg



The Blue Guitar was commissioned by Peter Segal with grants from the Pennsylvania Council on the Arts and Emanuel S. Kardon, whose grant is his personal memorial tribute to Karin Fuller Capanna.

The idea for the piece came to Mr. Segal when he discovered an edition of Wallace Stevens' poem, *The Man with the Blue Guitar*, that was illustrated with a series of images by David Hockney. Knowing that the poem had been inspired by Pablo Picasso's *Old Guitarist*, and that the images had been inspired by the poem, it seemed natural to close the artistic circle by commissioning the music.

Setting a large poem like *The Man With The Blue Guitar* poses several problems. Not only is the amount of text a challenge, but so is its form: 33 not necessarily continuous stanzas. Musically, this results in 33 short movements, from 30 seconds to two minutes in length. Both as a consequence of my reading of the text and a desire for a larger, clearer and more continuous form, these small movements are grouped into larger sections, and are played without pause within each section. Parts One, Three and Five are each 10 to 11 minutes long, and Parts Two and Four are three-and-a-half and five minutes long, respectively.

Early on in thinking about this piece, I realized that this was not a text to be sung. Although the word play and images are very appealing and have a wonderful, musical sound when read, my feeling was that the text is both too rich in ideas and too emotionally cool to justify being sung. My solution was to set the text in "inflected rhythmic speech," which is to say with a specifically notated rhythm, but a generally indicated pitch inflection. Frequently, the Speaker's part is "colored" by a specific melody in instrumental parts, although the Speaker does not sing the pitches.

Finally, the presentation of the spoken text in the musical setting and the incorporation of David Hockney's images are meant to provide a heightened reading of the poem that is both dramatic and abstract. Mr. Stevens has a line in the poem that reads "poetry is the subject of the poem." Mr. Hockney has titled a corresponding image "etching is the subject." I suppose it is obvious for me to add that music is the subject of the music.

Robert Capanna



THE CALIFORNIA TRIO

Wednesday May 12 1993 at 8:00pm in Curtis Hall
at The Curtis Institute of Music

Trio in E \flat major, K. 498 "Kegelstadt"

Wolfgang Amadeus Mozart
(1756-1791)

Andante
Minuetto
Allegretto

Arabesques* (1993)

Carl Byron
(b. 1960)

Presto
Lento

Karen Elaine, viola Marcus Eley, clarinet
Mark Neiworth, piano

♪ INTERMISSION ♪

Trio

Gordon Jacob
(1895-1984)

Adagio molto
Menuetto
Adagio molto
Presto assai

Stücke, Op. 83

Max Bruch
(1838-1920)

Andante con moto
Allegro vivace, ma non troppo

Karen Elaine, viola Marcus Eley, clarinet
Mark Neiworth, piano

*Philadelphia premiere

Karen Elaine

Called by the Los Angeles Times "the soloist to bring the viola out of obscurity," Miss Elaine is a major musician on the world scene. She catapulted to fame as the Grand Prize Winner of the 1988 Bruno Giuranna International Viola Competition.

In 1992, Elaine was nominated for a Grammy Music Award for her recording with the City of London Sinfonia of Norman Dello Joio's Lyric Fantasies, and she has recorded with the London Symphony and the Orquesta Sinfonica de Paraiba. Her work can be heard on the Harmonia Mundi, Delos, and Laurel labels.

As featured artist for recital and concerto concerts in the United States, Miss Elaine has given world premiere performances of new works. She studied with Karen Tuttle and Michael Tree at the Curtis Institute, and with the late Louis Kievan. Elaine is on the faculty at San Diego State University.

Marcus Eley

Mr. Eley's playing has been described by major critics as "expert, songful, with fine control which gave great pleasure to the listener." He has performed as recitalist and concerto soloist in the United States, Europe, and the Peoples Republic of China. His worldwide exposure continues in his role as Quality Control Musician for Rico International of Sun Valley, California.

After receiving undergraduate and graduate degrees from the Indiana University School of Music, Mr. Eley continued his music studies at the Hochschule fur Musik und Darstellende Kunst with Alfred Prinz, principal clarinetist of the Vienna Philharmonic. Returning to the United States, Mr. Eley studied with Robert Marcellus of the Cleveland Orchestra and with Clark Brody of the Chicago Symphony. He attended the Blossom Music Festival School as a guest of conductor Lorin Maazel.

Mark Neiworth

Mr. Neiworth's Carnegie Hall solo debut met with high praise from critics, who said, "[He] plays with poised precision, utmost sensitivity, and high feeling for drama." He is recognized throughout the West as a consummate soloist, accompanist and chamber musician. For several years he was represented by Columbia Artists Management, which sponsored him as a Community Concert Artist.

In 1983 and 1985, Neiworth was a winner of the National Federation of Music Clubs Young Artist Competitions. A graduate of Manhattan School of Music, he served as Dora Zaslavsky's teaching assistant while still an undergraduate.

Mr. Neiworth is a founder and president of Musicians West, a non-profit corporation which promotes and presents musical events throughout the state of Idaho. He resides in Pocatello, Idaho, where he is affiliated with Idaho State University.



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoﬀ Memorial Concert Series

Sunday 16 May 1993 at 8:00pm in Curtis Hall

Quartet in F major, K. 370 (1781)

Allegro - Adagio - Rondo: Allegro

Wolfgang Amadeus Mozart

1756-1791

Gustav Shoichi Highstein, oboe

Steven Copes, violin

Daniel Panner, viola

Thomas Kraines, cello

Verklärte Nacht. Op. 4 (1899)

Arnold Schönberg

1874-1951

Jennifer Gilbert and Alan Gilbert, violins

Vincianne Béranger and Daniel Panner, violas

Derek Barnes and Thomas Kranes, cellos

INTERMISSION

Quintet in G minor, K. 516 (1787)

Allegro

Minuetto: Allegretto

Adagui ma non troppo

Adagio - Allegro

Wolfgang Amadeus Mozart

Jennifer Gilbert and Indira Koch, violins

Vinciane Béranget and Daniel Panner, violas

Derek Barnes, cello

Our programs begin promptly at 8:00pm. We cannot seat latecomers during a performance or between movements of a work. If you arrive late, we will seat you after the program's first work.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Robert and Edith L. Prostkoff Memorial Concert Series
is supported by the estate of Robert Prostkoff

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 17 May 1993 at 5:00pm in Curtis Hall

♪Ninetieth Student Recital♪

Graduation Recital: Angela Au

Sonata in E♭ major, K. 282

Wolfgang Amadeus Mozart

Adagio

(1756-1791)

Menuetto I - Menuetto II

Allegro

Humoresque in B♭ major, Op. 20

Robert Schumann

(1810-1856)

Angela Au, piano

♪INTERMISSION♪

Three Barcarolles

Ned Rorem

Graceful

(b. 1923)

Tender

Lento - Lively

Barcarolle in F♯ major, Op. 60

Frederick Chopin

(1810-1849)

Andante spianato & Grande Polonaise brillante, Op. 22

Chopin

Angela Au, piano

Angela Au: Student of Gary Graffman

"What passion cannot music raise and quell!"

- John Dryden

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostko Memorial Concert Series

Monday 17 May 1993 at 8:00pm in Curtis Hall

Kleine Kammermusik, Op. 24, No. 2 (1922)

Paul Hindemith
1895-1963

Lusting:	Mässig Schnelle Viertel
Walzer:	Durchweg sehr Leise
Ruhig und einfach:	Achtel
Schnelle	
Sehr lebhaft	

Elizabeth Ostling, flute Gustav Highstein, oboe
Richard Hawley, clarinet John Fekete, bassoon
Patrick Pridemore, horn

Quintet in A major, D. 667, "Die Forelle" (1819)

Franz Schubert
1797-1828

Allegro Vivace
Andante
Scherzo: Presto
Thema: Andantino
Finale: Allegro giusto

Indira Koch, violin Vincianne Béranger, viola
Derek Barnes, cello Matthew Frischman, doublebass
Reiko Uchida, piano

INTERMISSION

(Over Please)

Suite, Op. 23 (1930)

Erich Wolfgang Korngold
1897-1957

Präludium unde Fuge
Walzer
Groteske
Lied
Rondo: Finale (Variationen)

Emi Resnick and Alan Gilbert, violins
Thomas Kranes, cello
Gary Graffman, piano

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Sixty-ninth Season 1992/1993

The Edith L. and Robert Prostkoff Memorial Concert Series

Tuesday 18 May 1993 at 8:00pm in Curtis Hall

Contrasts (1938)

Bela Bartók
1881-1945

Verbunkos (Recruiting Dance) Moderato ben ritmico
Pihenő (Relaxation) Lento
Sebes (Fast Dance) Allegro vivace

Steven Copes, violin
Richard Hawley, clarinet
Reiko Uchida, piano

Trio "Hommage à Brahms" (1982)

György Ligeti
1923-

Andante con tenerezza
Vivacissimo molto ritmico
Alla Marcia
Lamento: Adagio

Alan Gilbert, violin
James Ross, horn
Eric Zivian, piano

INTERMISSION

Piano Quartet in C minor, Op. 60 (1875)

Johannes Brahms
1833-1897

Allegro non troppo
Scherzo: Allegro
Andante
Finale: Allegro comodo

Indira Koch, violin
Vincianne Béranger, viola
Thomas Kraines, cello
Eric Zivian, piano

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